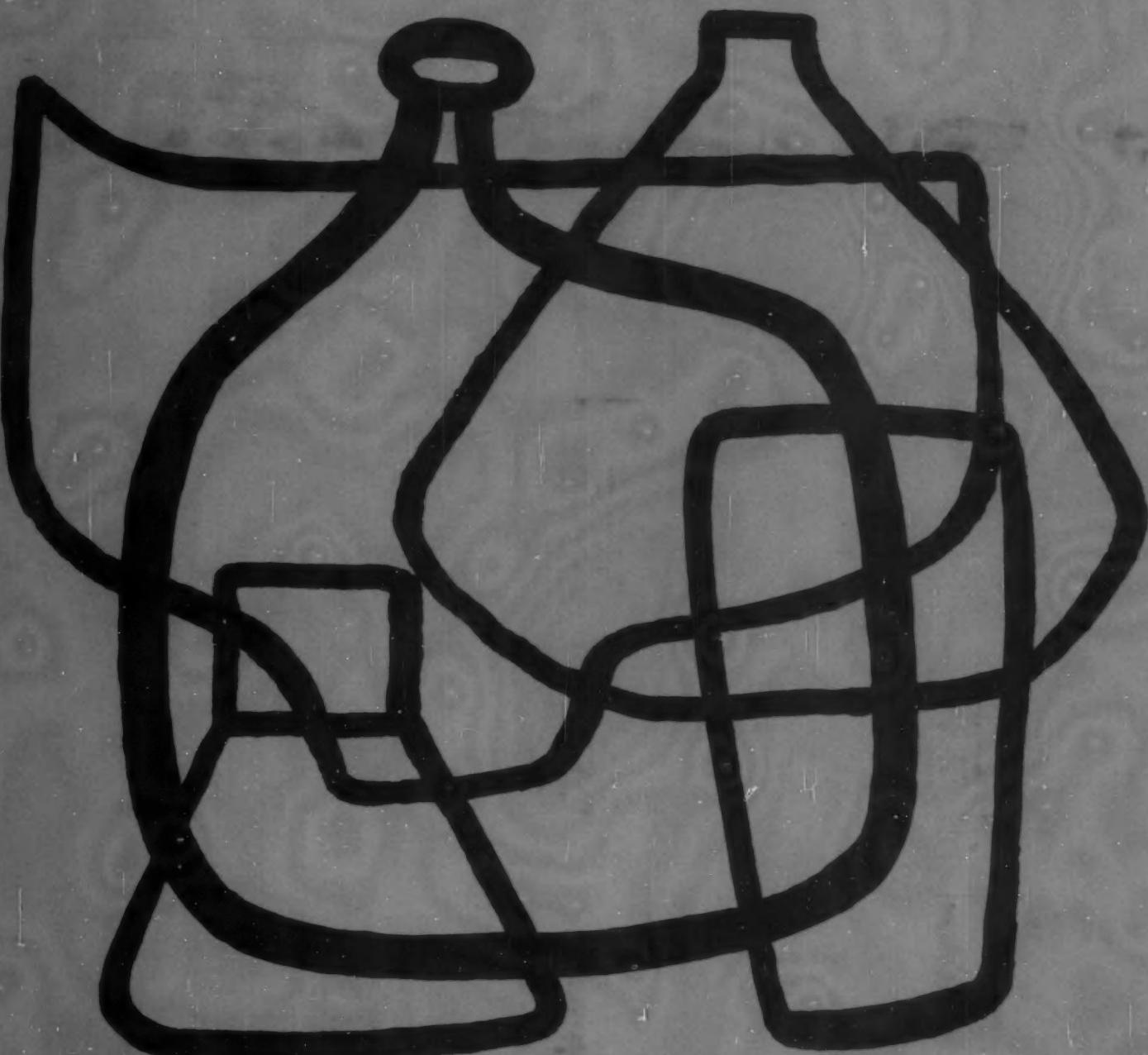
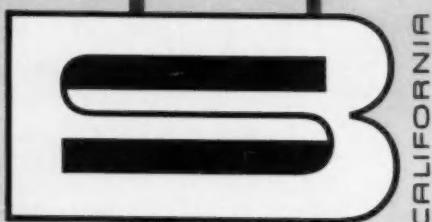


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## ART

DORE ASHTON

No gringo could fully grasp the outlines of the complicated political structure of the Mexican art world. At best, a visitor can feel the powerful presences of the big three—Orozco, Rivera and Siqueiros—and vaguely adumbrate their extra-art roles in revolutionary Mexico. Since the deaths of Orozco and Rivera, Siqueiros has dutifully carried on the hegemony, wielding his pistol both figuratively and literally, and keeping the pot boiling for old times' sake.

But not even Siqueiros's volatile personality can keep order in the ranks since, in spite of Mexico's deeply rooted chauvinism, the young are not going to be deprived of world concourse and possible recognition. And the only way that is possible, they see all too clearly, is for them to join in the world—or western world anyway—chorus of abstract art. But this, Siqueiros storms, is "mannerism" and "bluff."

It would take a Spenglerian mind to single out the historical imperatives which gave rise to the big three and their revolutionary mechanism in art. That mechanism so ably developed and so incalculably significant in political terms in its moment, lingers on in Mexico, a tired and conventional habit of mind unquestioned by the trio's numerous followers. When it is all boiled down what remains is an image of three extraordinarily spirited, aggressive personalities, a triumvirate of restless Caesars. But the time is not auspicious for brilliant Caesars, and Siqueiros is without doubt losing ground in his battle against "bourgeois" internationalism.

Many of the younger painters have been in open rebellion recently and do not hesitate to publish lengthy, often vituperative attacks on Siqueiros's position. (The official position supported by the Instituto de Bellas Artes.)

I was in Mexico at a time when tempers were running high over the First Biennial (comprising painting and graphics from North and South America and staged by the Bellas Artes). Difficulties began even before the show was organized with squabbling about the jury. Siqueiros appears to have easily dominated the whole business. He openly announced his "criterion." He was, he said, not concerned with esthetic quality—he was only concerned with "tendency." So the Mexican section was badly crippled by abstentions. Tamayo wrote saying he could not "fight the machine"; that "unfortunately, we are still a country of gangsterism where democracy is conspicuous for its absence" and decrying the "group interests" at work. Jose Luis Cuevas, the enfant terrible of the moment, wrote from Caracas comparing Siqueiros with Trujillo and pointing out that Venezuela at least had not been "bitten by the malicious mosquito of nationalism." These and many other bitter long letters were published in the newspapers together with lengthy explanations of the official position.

The Biennial itself deserves little comment. Room after room of dreary paintings about equally divided between naive folklorism and naive abstraction. In this contemporary world of equalized art, we have been afflicted with our Babel. But that a strange Babel it is—everyone appears to speak the same language but few know what it means. The punishment for the fearful—those who are afraid to be alone—is a Babel where everyone is alone together.

It is ironic that Siqueiros's evaluation of the Biennial is in part accurate. "In reality," he wrote, "the painters of Latin America are copying the painters of the United States who in turn copy Europeans. The only act of rebellion, of non-conformism, the only intent to give a Hispanoamerican summary in the universal culture are the Mexicans with our movement initiated at the beginning of the century and unfolded pictorially from 1921."

"Today," he continued, "the Hispanoamerican painters are repeating . . . the conventionalism, the mannerism of the great avant-garde European bluff." In the seventeen rooms, he says, he found only weak imitations of Matisse, Braque and Manessier, or cocktails of them.

Yet for all that, Mexico's young may well find a way out, escaping the arid alternatives. They are alert and frequently aggressive, and give thoughtful attention to what goes on outside the Mexican art world. They are aided in this by the literati, many of whom have traveled extensively. One of Mexico's foremost younger writers, Octavio Paz, takes a genuine interest in the painting and sculpture of his country and brings to his discussions a deep understanding of European and American culture, as well as the sources of Mexican civilization.

(Continued on Page 36)

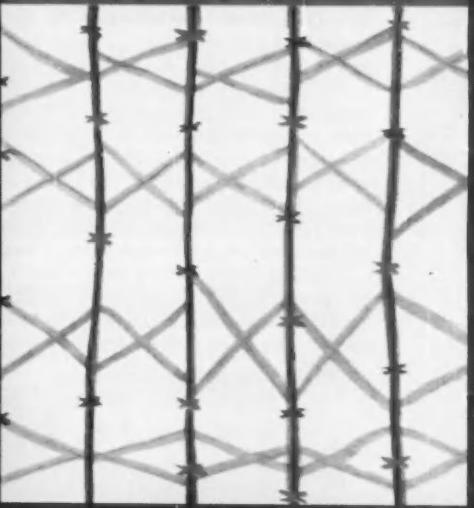
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# MUSIC

PETER YATES

## MOSES AND ARON

### PART II

Fiction may be described as the artful making of what is unreal. This tentative definition may be applied no less to a dramatic fiction. In the later novels by Henry James the satisfaction, for the reader no less than, as he abundantly attests, for the author, abides in the artful making; and the method, though remote from a stage representation, abounds in dramatically focussed scenes, each so artfully prepared and contrived that, at the culmination, the expected stage medium, the mere speaking, is reduced to a few idiomatic, though scarcely colloquial indirections. The atmosphere gathers; thunder rolls in the distance; lightning flashes, one bolt striking nearby; and the scene ends—rather like a storm in music. Not a real storm, nor realistically real emotions, indeed nearly all reality has been removed from the later Jamesian context, yet this artful making of what is unreal has released the accumulated charge at a precise point. James valued the mighty novels of Dostoevsky and Tolstoy no more than as bundles of incidents, context inextricably mingled with content; in his opinion the novel should be exemplary, each item of context exemplifying the gradual accumulation of content towards the final, refined, ultimately attainable point. For the critics of his lifetime James's satisfactions appeared more often tergiversations, refined doubtless, but to a degree which seemed rather to have lost than to have attained the fictional reach. James himself must have recognized at least the possibility of having so failed, when he rejected the most artfully exemplary and, the devoted reader must be prepared to admit, the most pointless of his novels, *The Sacred Fount*, from the definitive gathering of the New York Edition and from mention in his prefaces. As an artful making of what is unreal it is perhaps his most interesting, if most baffling, fiction.

Because fiction, when treated too completely as an art, does tend to separate itself from the reality of life which is its origin, the artistic impurity of such great novelists as Balzac, Dickens, Dostoevsky, Tolstoy has been valued by their admirers almost as the equivalent

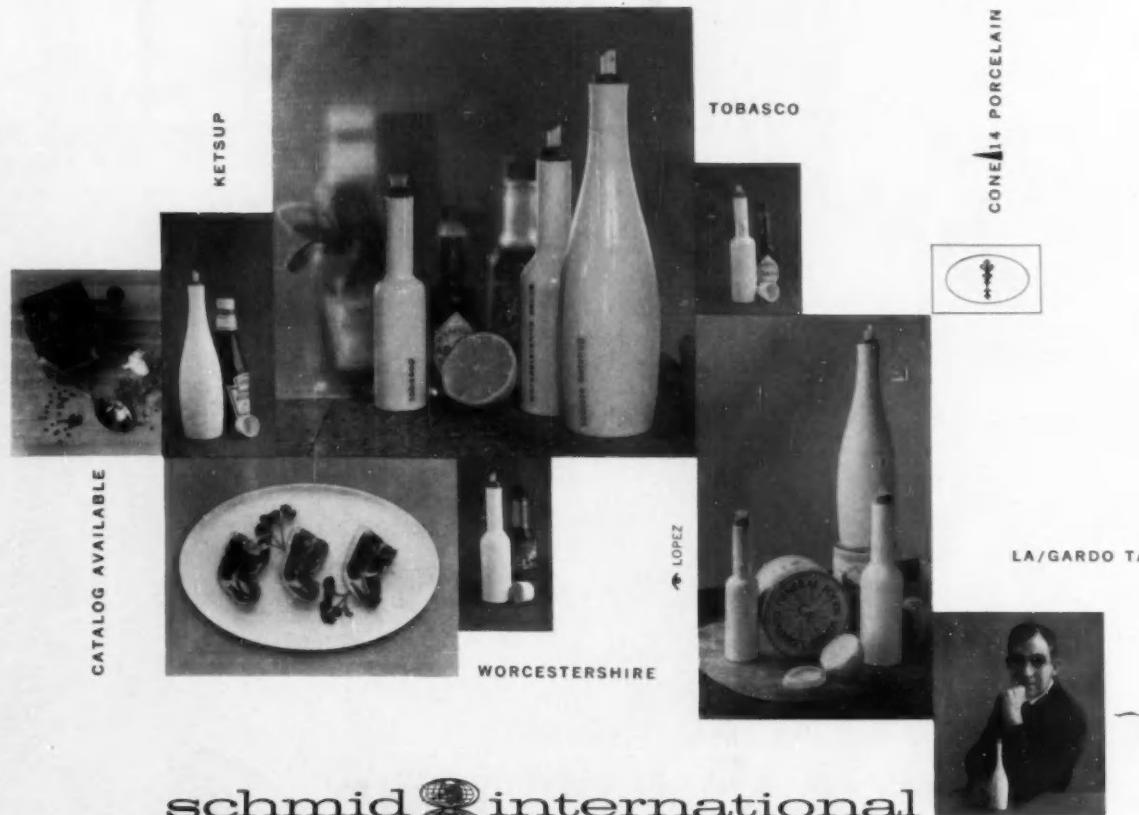
or offset of their fictional art. Satisfaction again is found in the opinion that Shakespeare is less purely artful and more inclusive than the exemplary French dramatic classics, Corneille, Racine, even Moliere.

Our contemporary notions of verisimilitude in fiction cloud the issue. In drama as in folktale and epic, truth has been utterly reduced to artful fiction and remade before it could be reckoned timeless and eternally real. Verisimilitude in this artful making is replaced by proportion, a suitable and convincing relationship of each part and detail to every other and to the whole. And how few parts are needed and how much significance and weight bears on each one! The continuity or plot hangs upon itself like a suspended bridge, touching ground only at points of balance.

Art in fiction begins by simplifying a bundle of more or less real historic, melodramatic, or sentimental incidents into a manner of procedure, the continuity or plot. To be valid, the plot must contain, express, exemplify, and point to what the fiction is about. The ability of the material so to sustain itself justifies its existence as a fiction. The scope or largeness of its useful reference must justify the limitations imposed upon reality by the method. Every day fictions without scope or largeness are poured out upon us, grotesqueries of likeness as briefly stirring and void of contemplation as any day's headlines. A true fiction expands the receiving mind, engrossing it by contemplation. Melville's epic of the whale is seen deeply penetrable as life itself, each detail enlarging—whereas *Ben Hur* is but a clutter of immemorable incidents.

The verbal text of *Moses and Aron*, in three acts, was written by the composer during the later 1920's; the music was begun in 1930. The scene, the drama, and the primary implications of the language are taken over from the biblical story of Exodus. As anyone knows who has gone to the Bible for a plot, the material itself is so good as to be almost beyond improvement. To make it his own, the artist must do something to or around this material that will distract attention from the fact that the material is, for esthetic purposes, sufficient unto itself.

Schoenberg does the one thing that is most difficult to do with any biblical story, he condenses it. The story is in halves: the first concerns the departure from Egypt, the second the struggle of the people of Israel for leadership in the desert. Schoenberg combines



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these halves in a single timeless formulation, bringing together the revolutionary desire for liberation with the revolutionary fact, that the people have been set free. What is freedom and what can a people make of it? Until now the people have put their faith in divinities of place and symbol, gods of nature; now Moses calls them to accept as their divine leader the one God, inconceivable, and to receive from Him laws by which they are to live. (The choice is no less contemporary with ourselves. The literature promising spiritual success serves for its own best advertisement in the best-seller lists. Our society assumes with its churches that to be reconciled with man is to be reconciled with God, an assumption which the history of prophets, saints, and martyrs challenges. And this in an age that has produced, besides some prophets and some saints, martyrs in such quantity that their example may have initiated a resurgence of spiritual courage yet to be taken account of. Not for an example but because he has said well in few words what is the position of Moses at the beginning of this opera, I quote Paul Tillich: "It is the unconditional character of the biblical God that makes the relation to him radically personal. For only that which concerns us in the center of our personal existence concerns us unconditionally.")

The biblical story contains also the problem of earthly leadership, dramatized and psychologically underscored by the contrast between Moses and Aron. Moses receives the message from God, but he is laborious of tongue. This means that although in the opera he is very eloquent he is not understood of the people; therefore Aron is to be his spokesman. But the speaking of Moses is laborious because he is inflexible; the speaking of Aron is flexible because he speaks willingly to the people in terms they like and understand.

God has brought the people forth from Egypt, but who is God and how is He to be interpreted? Who shall be His spokesman on earth and before the people to lead the people, to make their decisions, to impose law on them? This is a supreme moment in the rise of humanity from earthbound superstition to acceptance of an authority that is not of earth or men. Historically it is the drama of the Exodus.

Schoenberg does not argue the implications of the event, he dramatizes them. He restores to drama the austerity of the Greek theatre, at that decisive moment of Greek culture when tragedy was still held sacred but no one could say any longer, the gods we speak for are real gods and live. Through Moses he must speak of God, non-anthropomorphic, disinterested (for an ardent believer the most terrible of words), requiring not belief but the desolating agony of assent, acceptance of that word which can exist among men only as they themselves act by it. Against nihilism, materialism, the disease of a century self-liberated from its traditions and self-satisfied with its possessions he must assert the primacy of what can never be possessed.

Everything therefore depends on the precise point at which the drama, the music shall begin: an overture? a narrator setting time, place, and objective? a proclamatory chorus? No.

"Moses Berufung." My German dictionary gives: berufen, to call, to convocate, to appeal to, to refer to. In all these ways, then, Moses speaks the opening words of this drama in which his is to be at all times the speaking part, "Tiefe sehr grosse Stimme"—I can find no English equivalent to convey, by the very sound of the phrase, this voice of Moses—

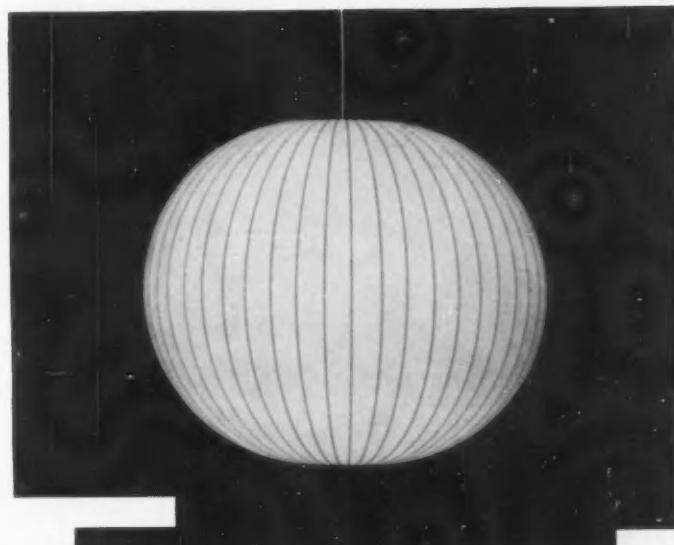
"Einziger, ewiger, allgegenwaertiger,  
unsichtbarer und unvorstellbarer Gott. . !"

In one gesture the speaking voice, the music, and the drama are presented. And the Voice Out of the Thornbush replies in the impersonality of several human voices, speaking and singing together, soprano to bass, in contrasting registers, at differing speeds, like thought formulating itself in the confused spirit: "Take off your shoes: you have come far enough; you stand on holy ground; now hear what I shall tell you."

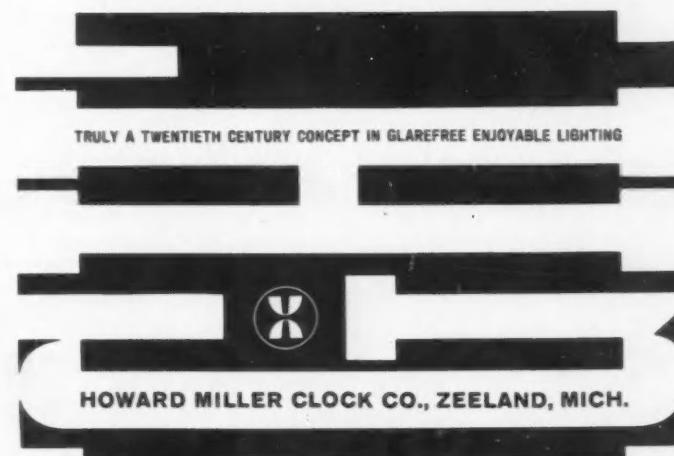
And ladies and gentlemen, if you do not wish to, you may go home. Or you may ponder the meaning of the word "disinterested," when a composer who goes directly to the Thornbush offers you at that level of the mind an entertainment.

The Hamburg performance, to the Columbia recording of which this article is directed, was a concert version, simultaneously broadcast. At the later Zurich performance, the first to be dramatically represented, the opera began with Moses standing out among the audience on a forestage, facing the darkened proscenium, from which projected an illumination of the constellations. During the subsequent scenes the stage was lighted and the constellations showed in dark-

\*Only One, infinite, Thou omnipresent One,  
unperceived and inconceivable God!



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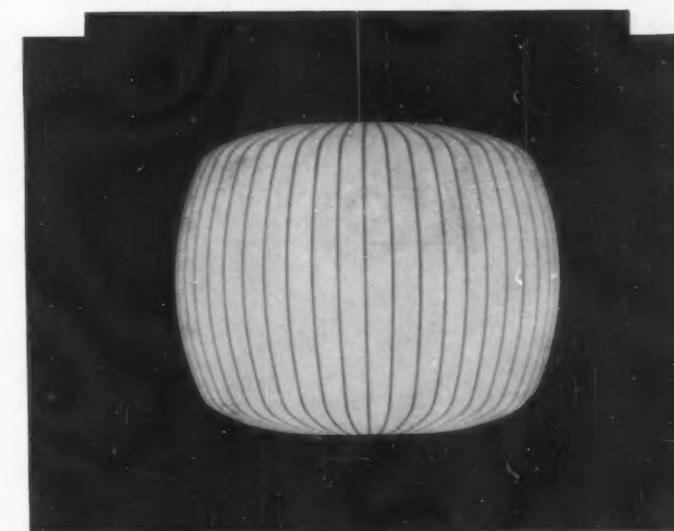


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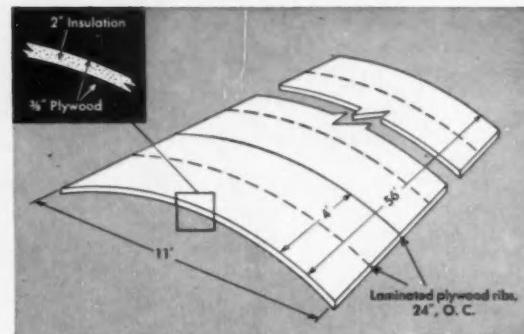
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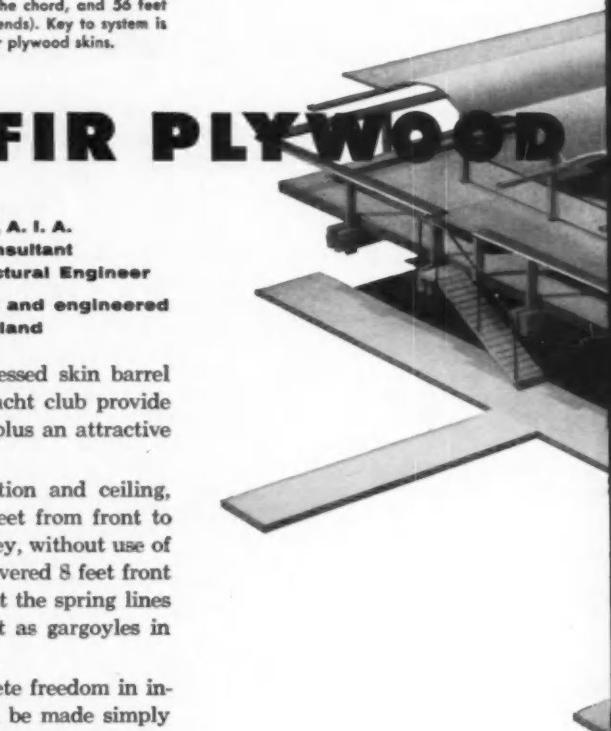
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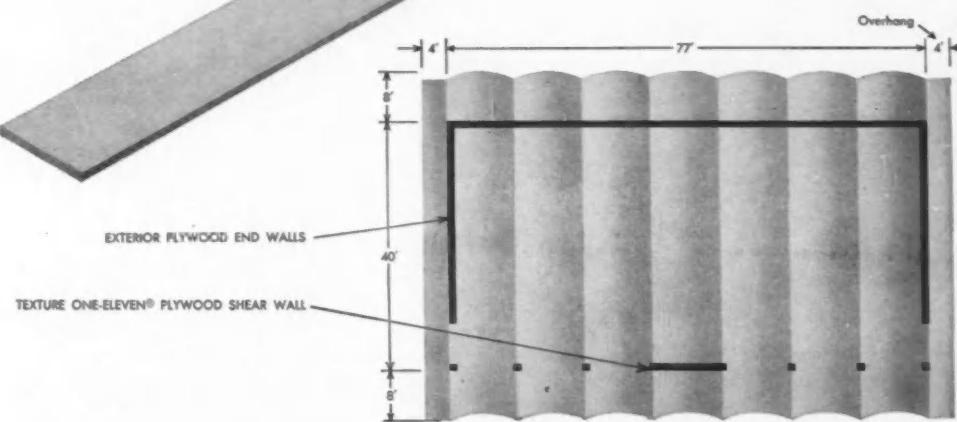
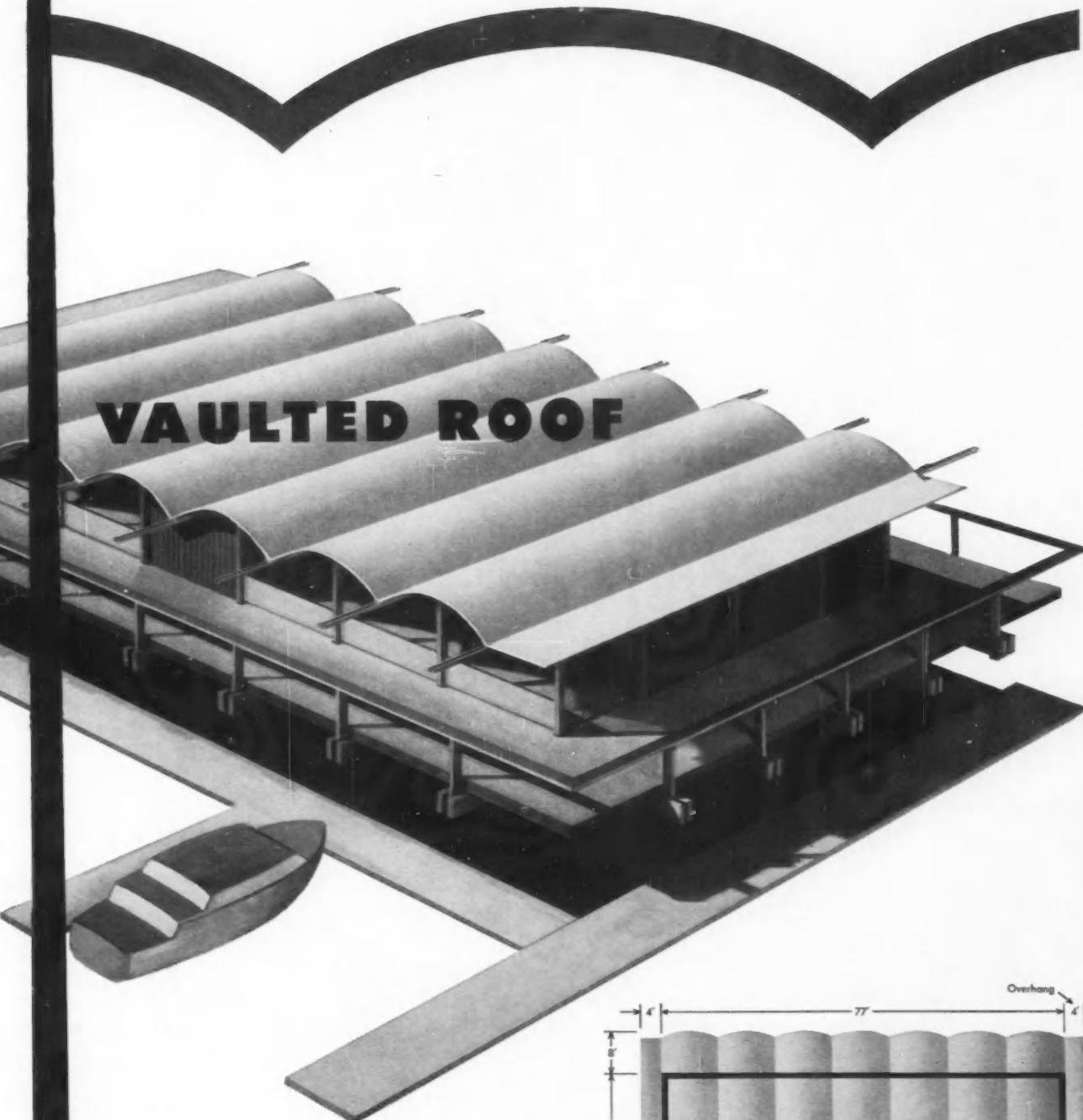
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ened outline. At the end the opening visionary scene recurred. Thus the stage representation emphasized the relationship of the opening and closing scenes, which begin and end on the reversal of the same notes.

The instructions from the *Thornbush*, though straightforward in statement, twine ambiguously in the churning of voices: "You have seen your kindred enslaved; you have known the truth; therefore you must set your folk free." To which Moses replies not as national liberator but as prophet: "Who am I, a shepherd, to combat the power of blindness?" And the answer: "Dem einzigen Gott ver-  
bunden, mit dir einig, mit Pharaos entzweit!" Which may be freely translated: United with God, you are freed from Pharaoh. In the middle lies the reversible trip-word, "mit dir einig;" one with you, an ambiguity plain in the experience of prophets, for it conveys also, one from you—people united, prophet and God excluded, the image of the Golden Calf. ". . . So will you perceive my message in everything. Aron shall be your mouth. . . Your folk are the chosen folk of the one God alone. They will undergo all hardships that in thousands of years have ever been thought of. And I promise you—you'll be a model to every nation. . . ."

Here is the irony of God, disinterested. The promise rests not upon God but upon man to do with it as he will. How far this is from nationalistic demagogic, how true to the high ambiguous destiny of Jewishness—and of the human race!

Moses returning begins the first dialogue with Aron. The manner of the dialogue is as revealing as its substance. Moses speaks in his great deep voice; above him in long melodies the tenor voice of Aron persuasively sings. It is a true dialogue, the two voices wrestling the argument, with a contrapuntal economy, as in an expository theological dialogue by Bach. The burden of the argument, which carries forward the many-leveled prophecy of the *Thornbush*, may be summarized in its conclusion, when Moses and Aron together praise God through opposing epithets:

Moses: "Inexorable  
Thought-designing  
Compels to  
Fulfilment."

Aron: "Almighty  
Who art the God of this People  
Free them of Pharaoh's  
Tyranny!"

Now in the third scene the people come forward with conflicting reports of Moses and his teaching, each interpreting the new, unknown message out of his own darkness. They swarm around Aron, calling for a blood-sacrifice. Now the choruses take the foreground, broken through by solo voices speaking for the people, Aron replying in his unendingly sweet song. The people describe out of their desires the God they wish and summon Aron to lead them. Aron exults: "I am the Word and the Deed." He transforms Moses' staff into a serpent; he turns Moses' hand leprous and heals it; he changes the water of the Nile to blood. The argument, thus made false and vivid to the people, is answered by cries: "Freedom! Kill! Destroy! Off to the wasteland!" The priest of the old cult asks them: "How can the wasteland nurture you?" And Moses begins replying: "In the wasteland pureness of thought will give you nurture, sustain you and advance you"—but Aron interrupts him: ". . . and the only one lets you see an image of your good fortune in every miracle." Then Aron drives the answer forward in a long, seductive harangue, promising miracles, freedom, the land of milk and honey for the chosen people, and destruction for Pharaoh. To which the chorus responds with a hymn, alternating between Handelian fervor and mob excitement, in honor of God, His chosen people, and their freedom, including freedom from toil. So the first act ends.

There is now an interlude for chorus and orchestra. Moses has gone back up the mountain to speak again with God and receive His commandments. While he is absent the devout call for him, and in their abandonment abandon his hard teaching. Through the music the listener shares their grief, the mystery of their loss, their wonder and the fear greater than their doubt.

Then the second act begins, the riot of the Golden Calf. Fear and doubt turn to terror, to hatred of Moses. The people threaten their leaders, who call on Aron to relent from his high message and help them. Aron restores their old gods to them and gives them the Golden Calf. The people receive their gods with joy and bring gold to make them rich. Aron preaches, in words all too plain, the sermon of possession: "This gold image attests that in all things that are a god lives.

(Continued on Page 37)

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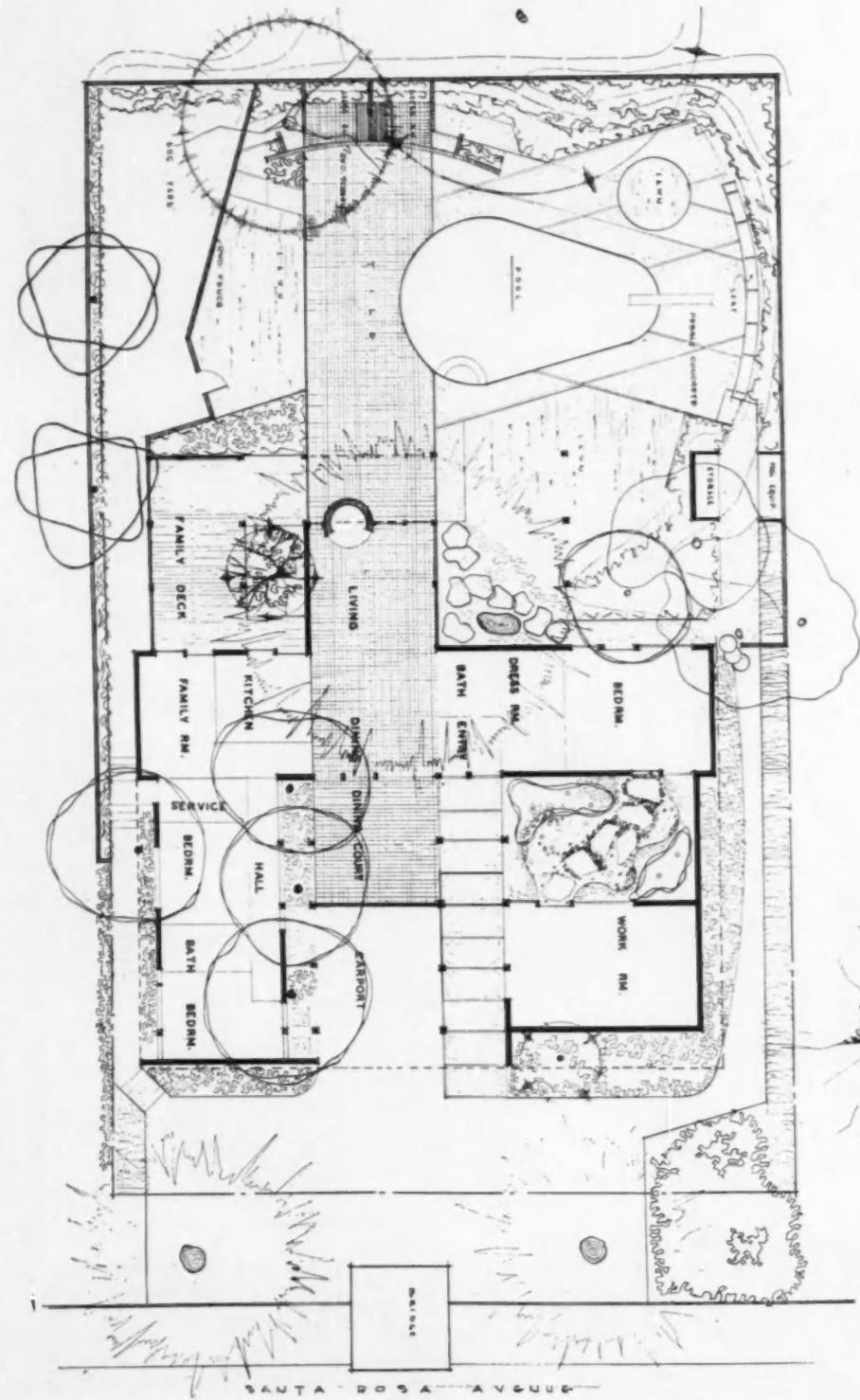


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# notes

## *in passing*

Prejudice is nearly always accompanied by incorrect or ill-informed opinions regarding the people against whom it is felt. Many of the false beliefs take the form of what social scientists call "stereotypes". These are exaggerations of certain physical traits or cultural characteristics which are found among members of the minority group and are then attributed to all members of the group. When stereotypes exist, an individual is judged, not on the basis of his own characteristics, but on the basis of exaggerated and distorted beliefs regarding what are thought to be the characteristics of his group. All members of the group are falsely assumed to be alike, exceptions being ignored or their existence denied.

Stereotypes take strange forms. They are usually unfavourable to the subordinated group, but not always. Stereotypes about Negroes in South Africa and the United States, for example, depict them as brutal, stupid, and immoral, but also as happy, generous and faithful. This pattern makes sense in terms of the effort to use Negroes as servants and unskilled workers, because the "good" traits seem to justify their treatment as childlike subordinates and to indicate their satisfaction with this treatment.

A stereotype applied to one group of people at one time may be applied to another group at a later time. In England during the seventeenth century the Scottish Lowlanders were stereotyped as coarse, cruel, and animal-like people. By the nineteenth century, this stereotype was applied no longer to the Scots, but to the Irish. Stereotypes can change very rapidly: in Western countries before 1940, the Japanese were thought of as sly but weak, rigid and unimaginative. After the outbreak of war with Japan in 1941 the stereotype of the Japanese still included slyness, but shifted to include toughness and resourcefulness as well. After the victory over Japan in 1945, and the beginning of a successful occupation, the stereotype dropped slyness and substituted gullibility.

A stereotype applied to a group of people in one country may not be applied to that group in another country, but rather to another minority group. The stereotype about Jews in Central Europe includes a belief in their strong sexuality and tendency towards sexual perversion. This is not the case in the United States, where, although there are other stereotypes regarding Jews, the sexual stereotype is applied rather to Negroes, especially in the Southern States.

The ignorance which supports prejudice has a great range. It may take the form of false information about people's physical characteristics, cultural practices, or beliefs. It may take the form of myths about superhuman powers or childlike

weaknesses. The prejudices of Germans about other peoples included stereotypes about the French as immoral degenerates, about the British as bumbling fools, about the Americans as narrow-minded wastrels, about the Russians as stolid and stupid ignoramuses, about the Jews as scheming perverts. This is just an illustration of the astounding range of ignorance that can occur in one modern country.

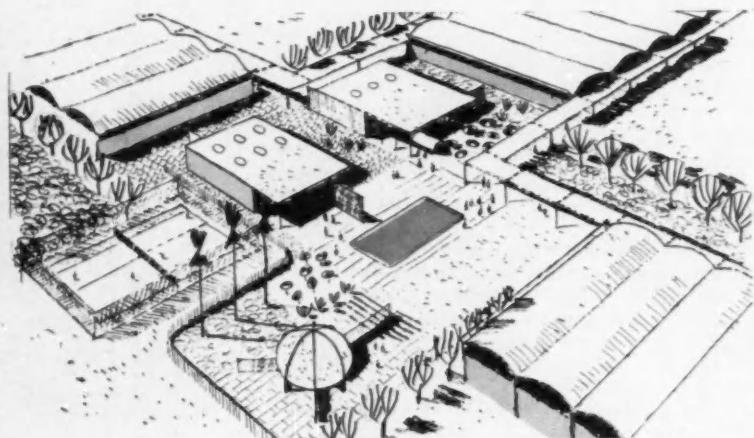
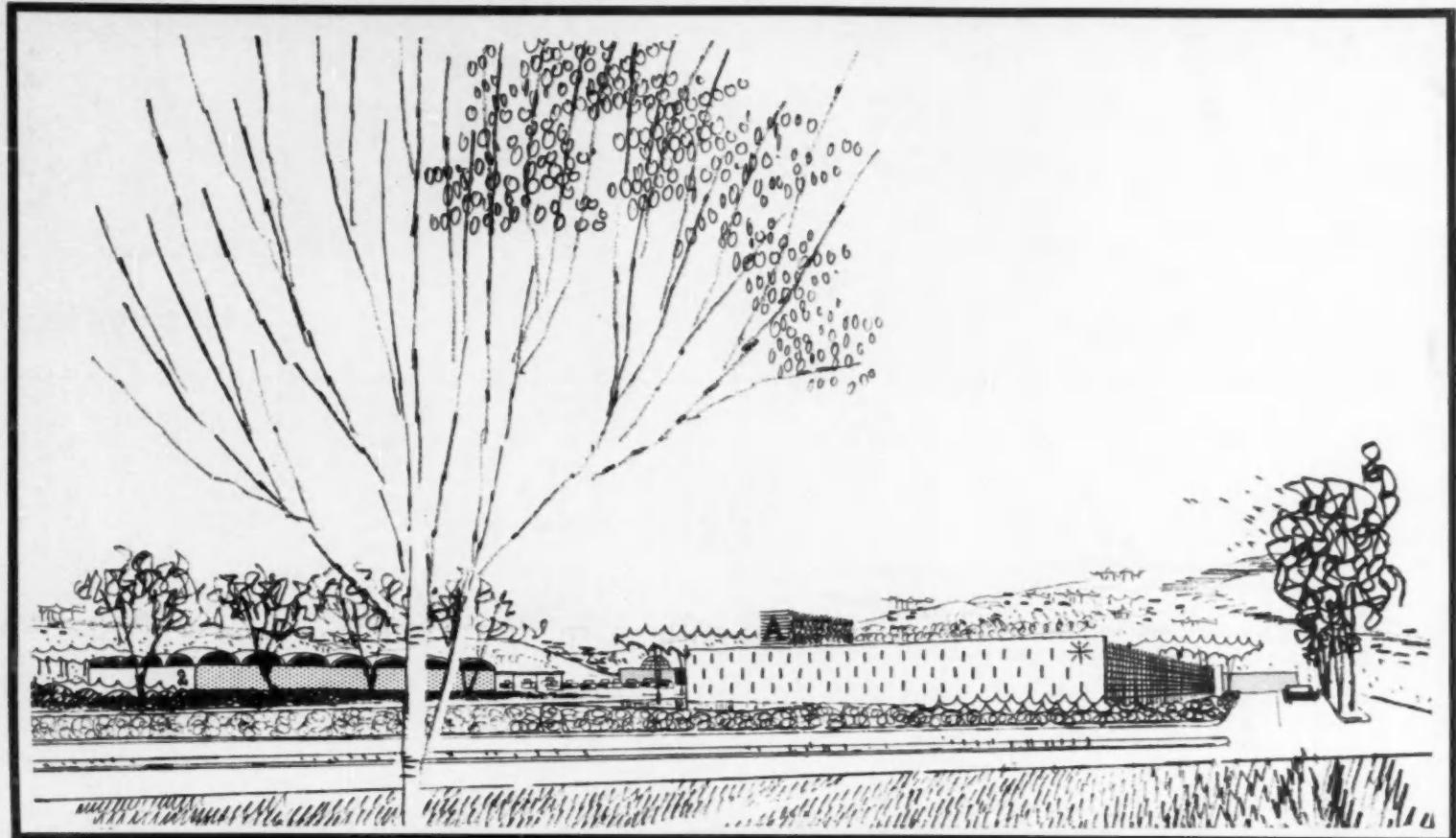
Stereotypes and other incorrect beliefs about groups of people are not necessarily least frequent when there are many members of the minority group about who, through their appearance and behaviour, disprove the false beliefs. The strongest prejudice and the largest number of false beliefs about Negroes are to be found among the whites of South Africa, who live among a black population which outnumbers them by four or five to one. There are many more stereotypes about Negroes in the Southern States of the United States than in the Northern States, although Negroes form a much higher proportion of the population in the former than in the latter area.

But no generalization can be made in the opposite sense either: areas with a small minority group are not necessarily freer of stereotypes about their members than are areas where they exist in large numbers. In Germany after World War I there were proportionately few Jews living in Bavaria. Yet there were apparently many more false beliefs about Jews in Bavaria than in cosmopolitan Berlin, where there were more Jews. Until a few decades ago there were more false beliefs about American Indians in North America, where they were few in number, than in South America, where they are much more numerous. These and similar facts disprove the widely held opinion that prejudice is strongest where minority races are largest.

One of the requirements for ignorance about a group of people is social isolation, which can occur even where there is considerable contact. People can live next door to each other as neighbours, one person can even work in another's home or shop, but still they will not necessarily get to know each other as human beings. Both physical and social segregation usually accompany prejudice: they are among its effects, but also among its causes, as they promote ignorance and ignorance bolsters prejudice.

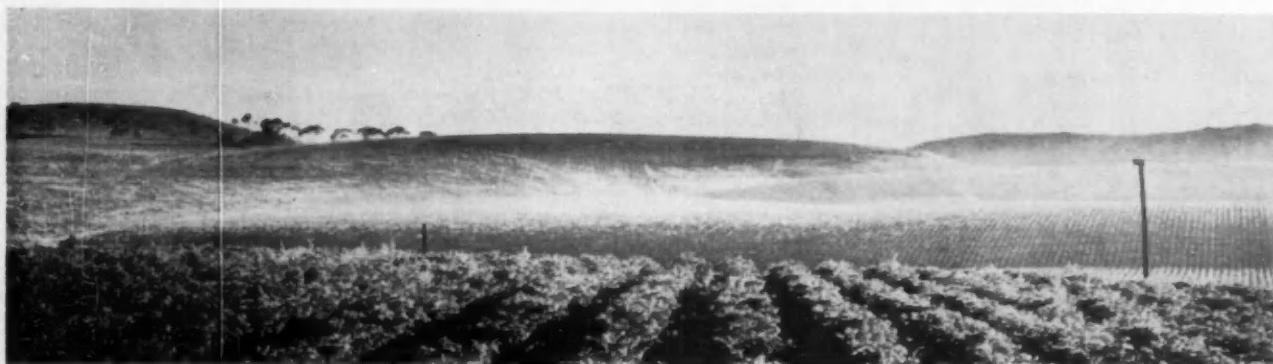
Ignorance among the mass of people enables the propagandist for economic exploitation or political domination to gain his ends more easily. If one group of people knows nothing about another group or has false beliefs about it, it is susceptible to the camouflaged demands of the

(Continued on Page 34)



**A RESEARCH PARK BY VICTOR GRUEN ASSOCIATES**

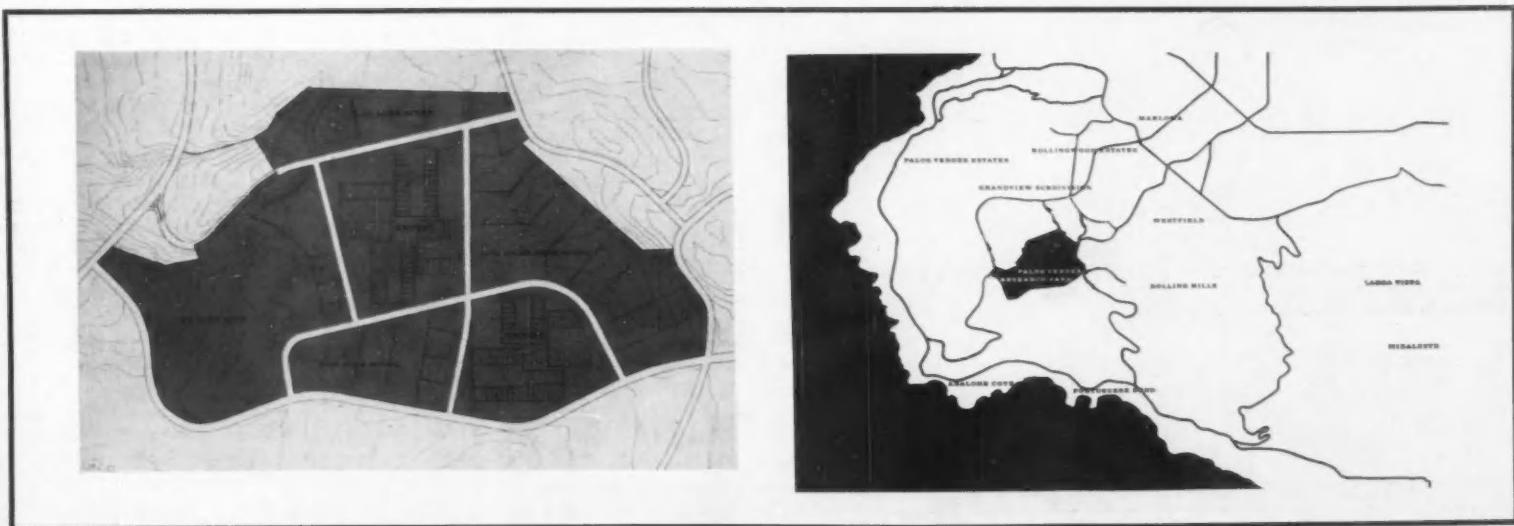
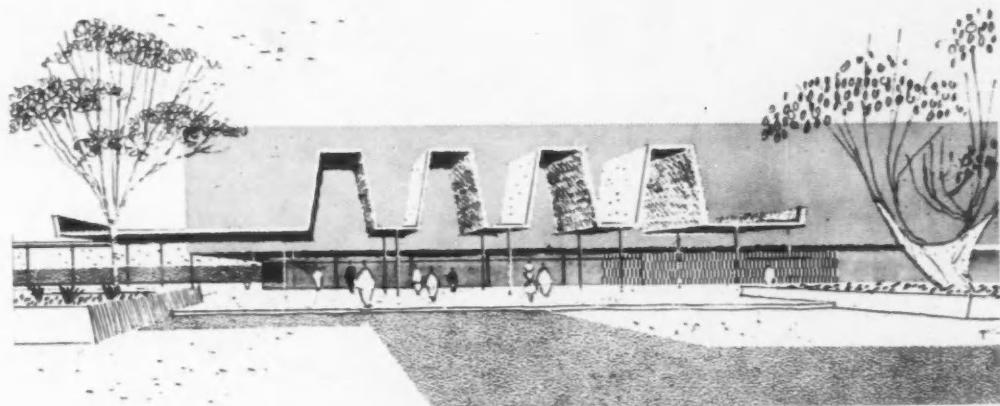
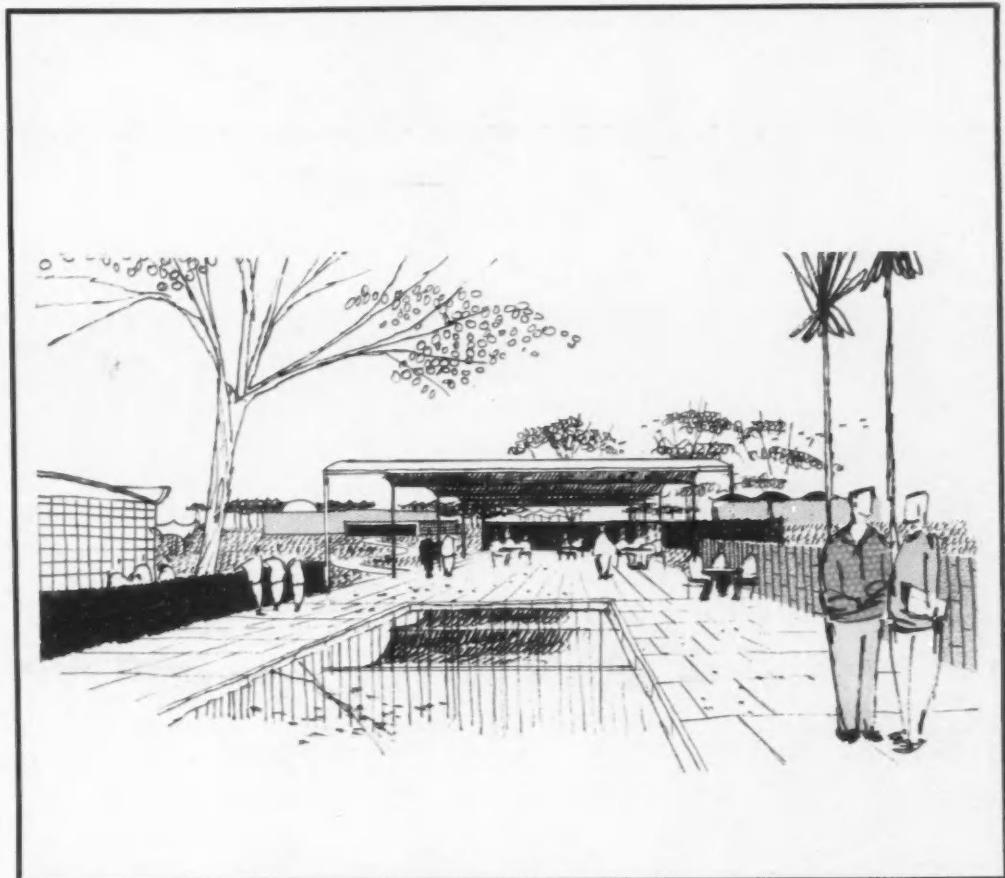
FOR GREAT LAKES PROPERTIES, INC.



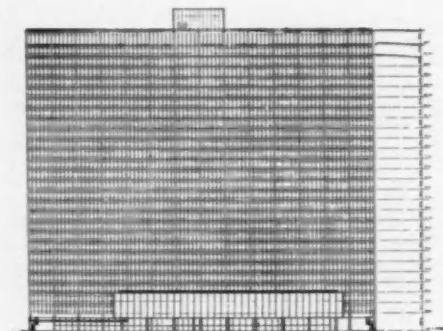
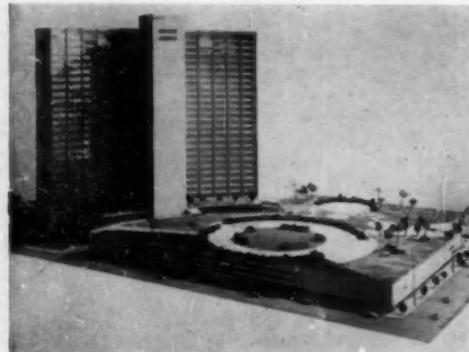
410 acres have been set aside as a research area in the development of the Palos Verdes peninsula. The acreage of the Research Park is located on a gently rolling plateau with an elevation of approximately 1,200 feet descending to the sea. The peninsula is bound by the Pacific Ocean and the Los Angeles Metropolitan area. The general plan will be a campus-like environment, with zoning regulations to limit activity to basic and applied research development and to insure compatibility with the surrounding residential areas. The basic layout of the area has been established to provide adequate roads and efficient land utilization. The roads within the park are planned to discourage through traffic and yet to connect conveniently with the main thoroughfares and the adjacent town center. The sites available range from 2 to 100 acres.

The project is situated in the proximity of the metropolitan area in order to take full advantage of the available commercial, academic, and scientific facilities and the concentration of existing technical and administrative personnel. It has been found that the research park is a logical evolution emerging from the industrial pattern where research and development as a specialized kind of activity have become of tremendous increasing importance.

The surrounding suburban area has been developed to include cultural facilities, shopping centers, apartment and office buildings, churches, schools, a hospital and medical offices. The Palos Verdes Research Park has been based on principles and planning considerations determined after comprehensive studies by the Stanford Research Institute and Victor Gruen Associates.



**KAIser CENTER BY WELTON BECKET AND ASSOCIATES, ARCHITECTS AND ENGINEERS**

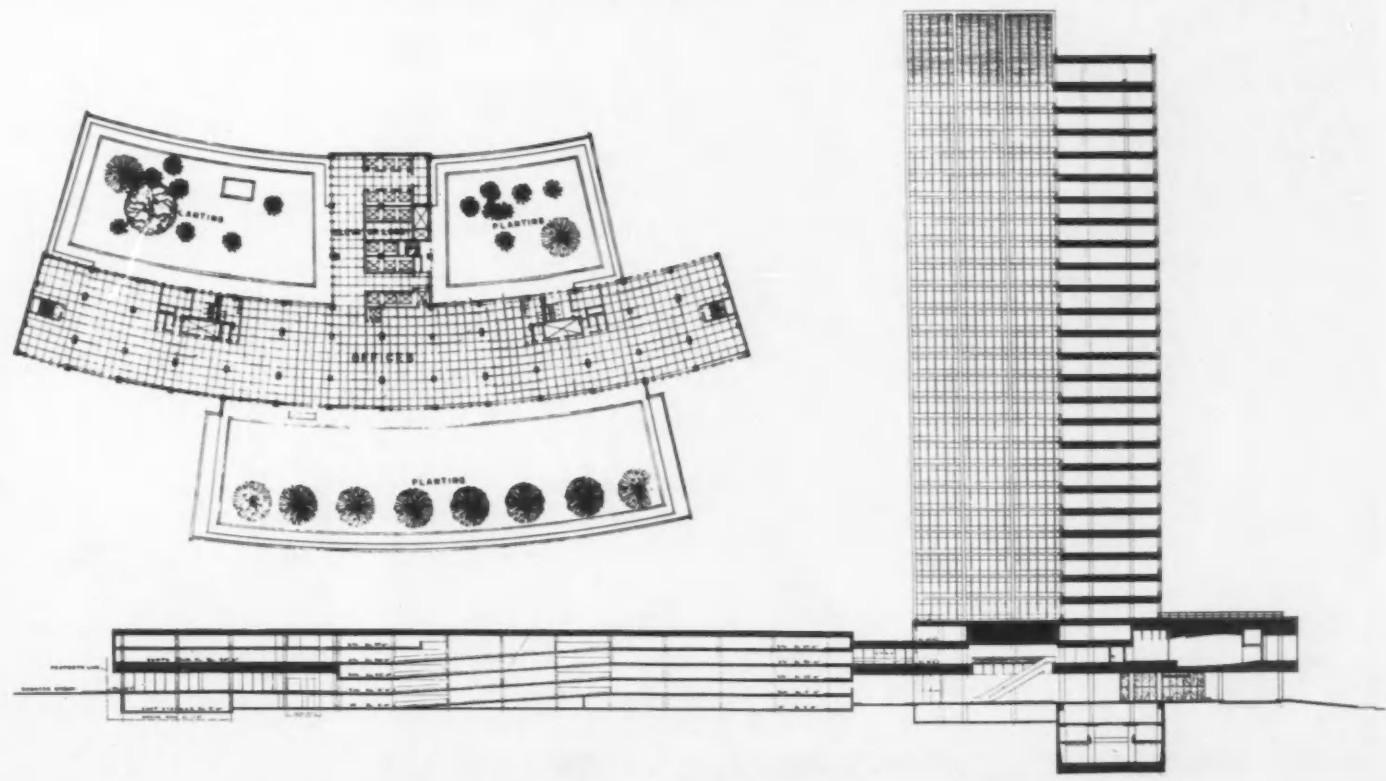
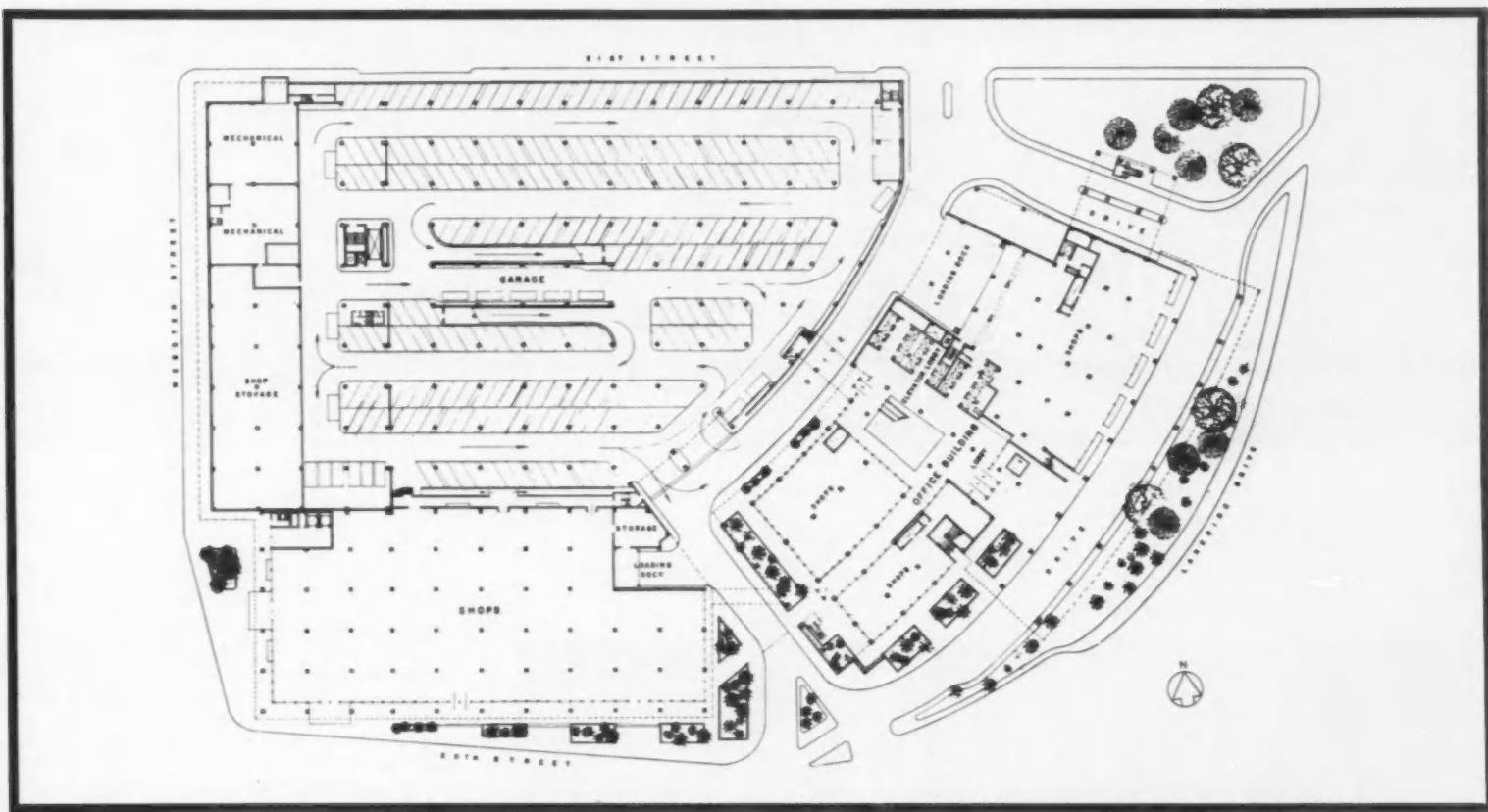


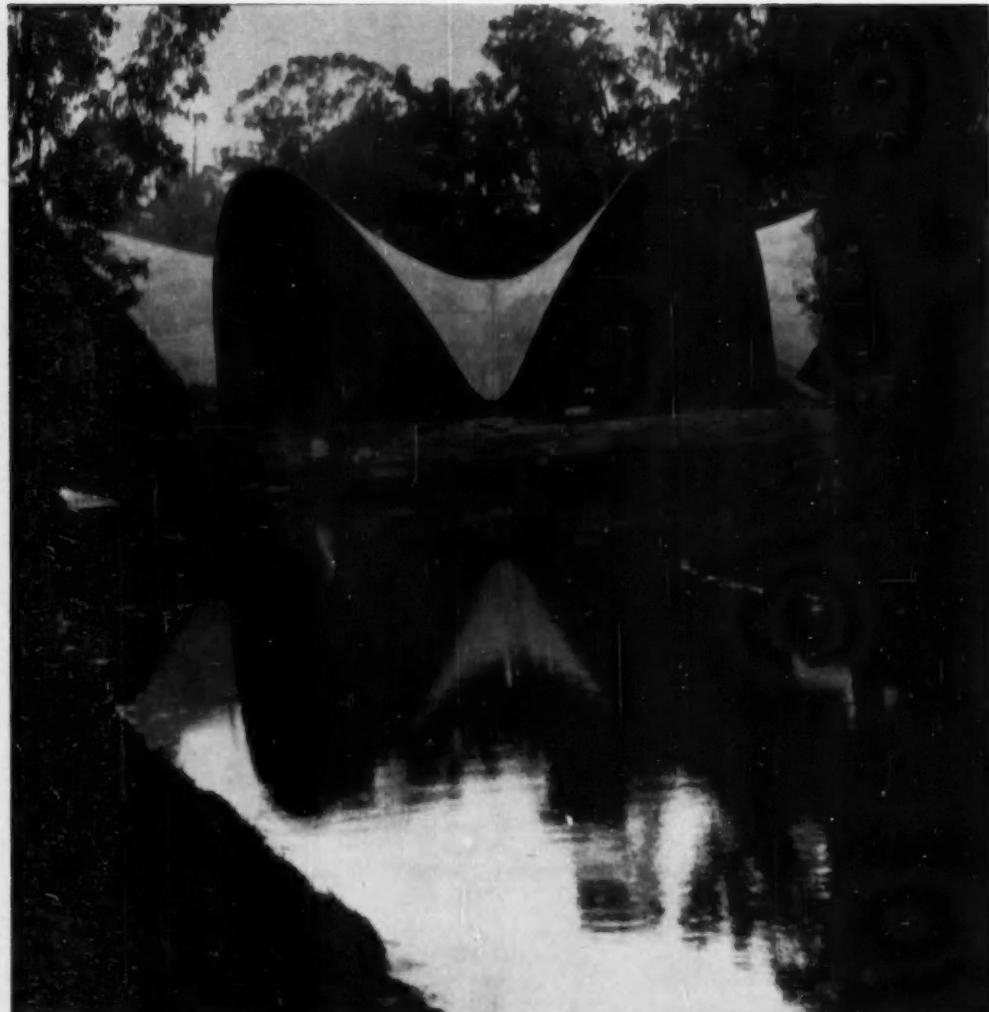
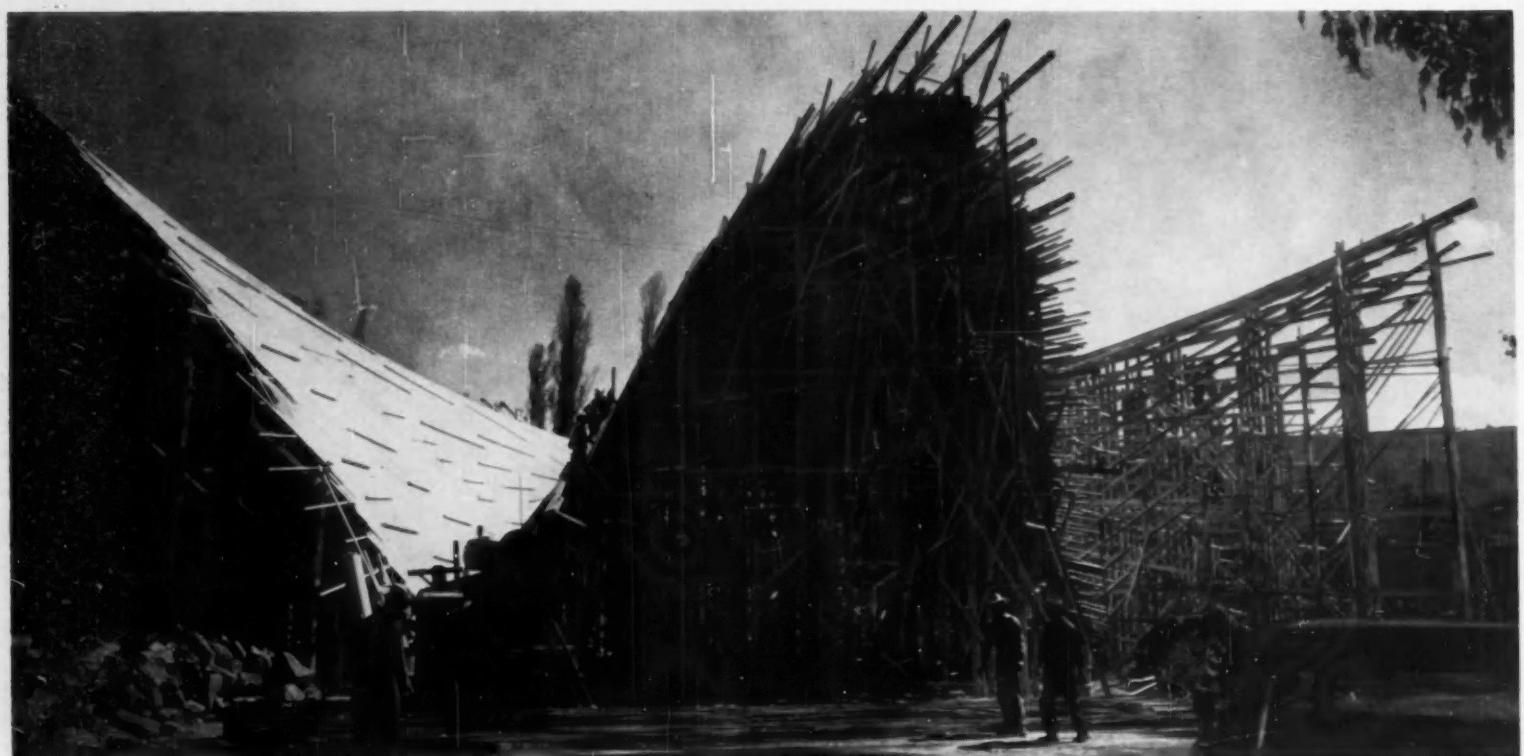
DUDLEY DEANE AND ASSOCIATES, MECHANICAL AND ELECTRICAL ENGINEERS  
MURRAY ERICK ASSOCIATES, STRUCTURAL ENGINEERS  
ROBERT E. MCKEE, INC., GENERAL CONTRACTOR

This new 28-story building for the Kaiser industrial organization is scheduled for completion in late 1959. It will consist of a complete downtown shopping center, a 5-level parking structure, and a 4-acre roof garden with reflecting pool, in addition to the gold and gray office building itself. It will occupy a 7-acre site along the western shore of Lake Merritt in Oakland, California. Rising 390 feet above street level, the office building will be floated on a 5-foot-thick concrete slab foundation, 62 feet wide by 420 feet long. The building will provide executive and general staff offices for the Kaiser Industries Corporation and its more than 50 affiliated companies. It will house 3,000 employees with a population capacity of 4,500.

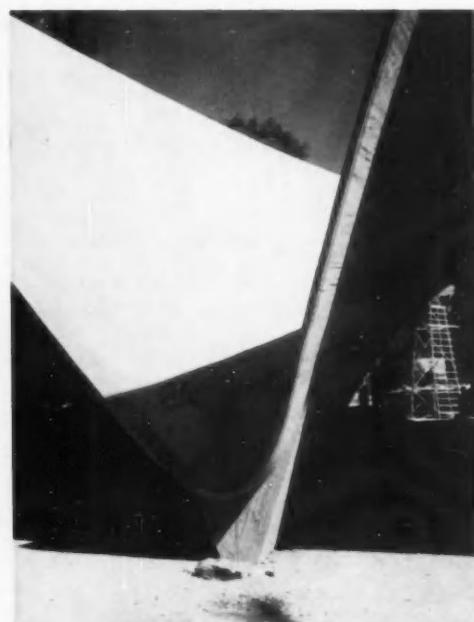
The 28-story glass and aluminum structure will form a curved arc following the outline of the lake. The building will be sheathed in anodized gold and gray aluminum and glass. End panels will consist of 5 feet by 13 feet sections of pre-cast white dolomite aggregate stone. Special window glass will be used to eliminate heat and glare. All roof decks of the office building, as well as those of the entire center, will be landscaped as will perimeter streets adjacent to shop fronts. The interior of the office structure will include space for shops and stores on the first floor, an auditorium, cafeteria, electronic computer section, and a medical clinic for employees. A 2-story open well will connect ground floor and second lobbies with an escalator threading

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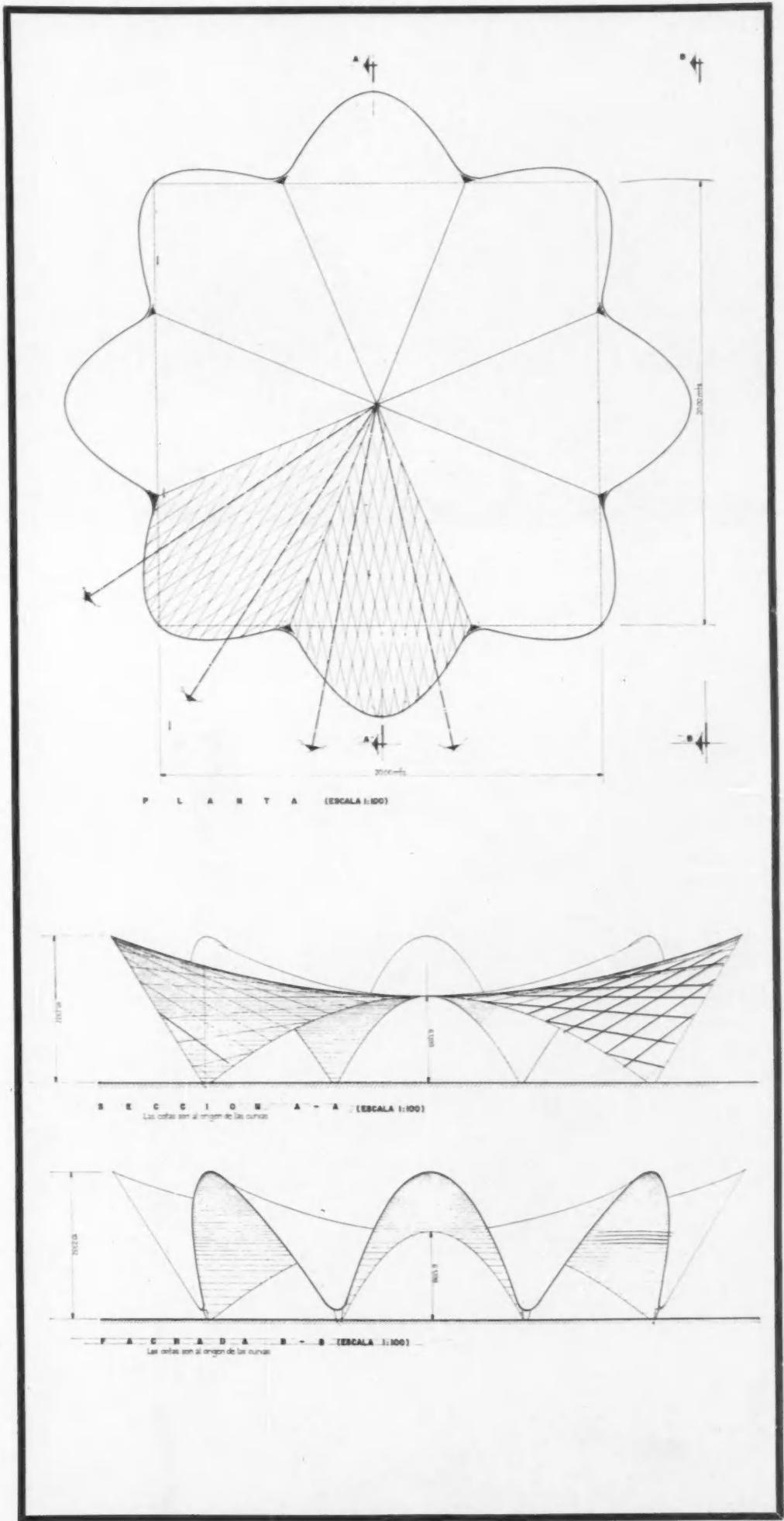


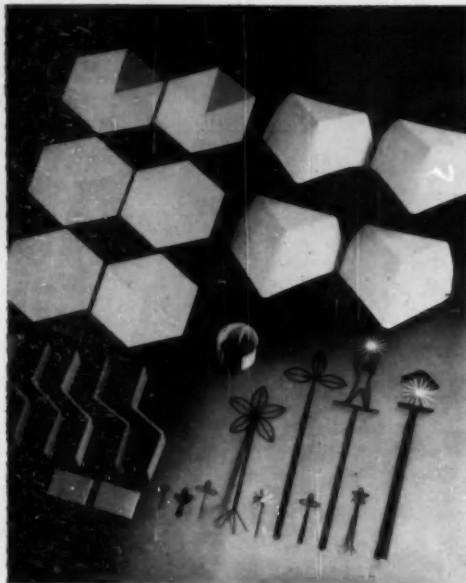
Felix Candela, the Spanish-born theorist whose work in Mexico has drawn world attention, calls himself a "contractor" but would better be called a man of applied imagination. His most recent extension of a vivid fantasy combined with technical imagination is his restaurant in the floating gardens of Xochimilco. This hyperbolic paraboloid structure soars up on a slight promontory, a gay, lyrical terminus for flower-laden boats gliding to dock. Its looping roof with stressed cadences suggest water, flowers, gliding. Exceptionally spacious, the restaurant shell is composed of a half-inch concrete clean-edged roof forming eight groined vaults. The forms of the vaults merge in graceful transitions.



## concrete structure

**felix candela**



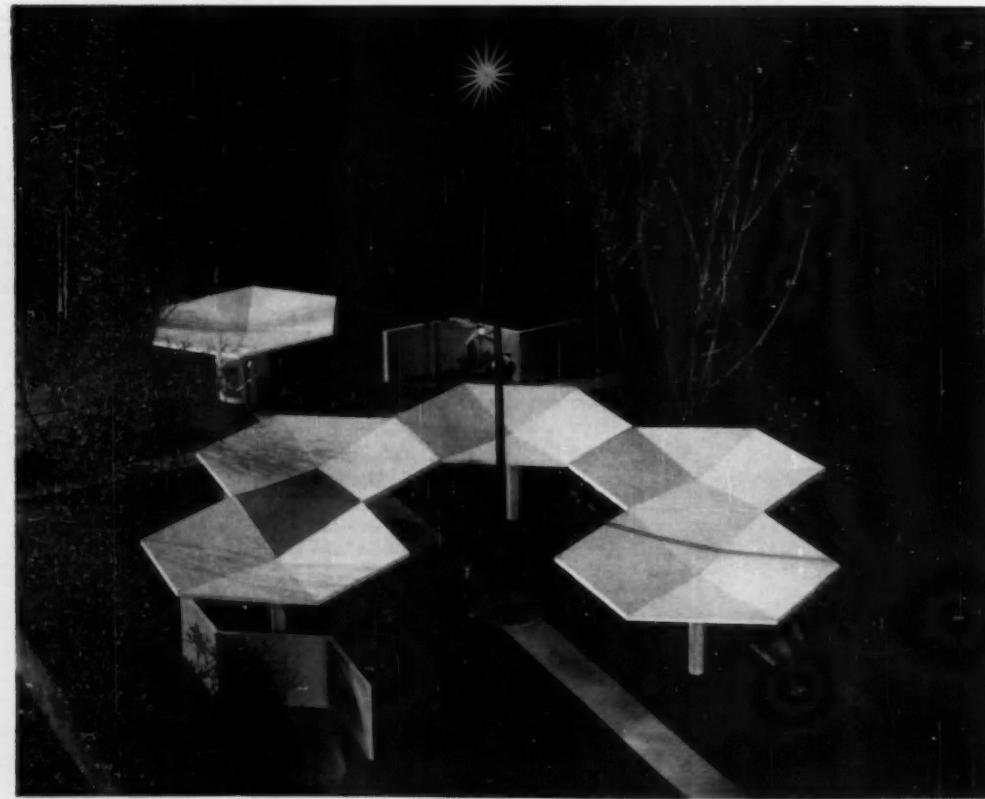


BUS STOP (UMBRELLA FORM)

ASSOCIATE: HERB ROSENTHAL

PLANNERS AND ARCHITECTS: MAYER, WHITTLESEY  
AND GLASSLANDSCAPE ARCHITECTS: ECKBO, DEAN AND WILLIAMS  
DEVELOPERS: CITY AND SUBURBAN HOMES COMPANY,  
JAMES SCHEUR

## RECREATION AND PLAYGROUND DESIGNS BY SAUL BASS



PAVILION (UMBRELLA FORMS)



BUS STOP (SHELL FORM)



PAVILION (SHELL FORMS)



KIOSK (INCLUDING OUTDOOR TELEPHONE) AND PAVILION



ENTRANCE TO DEVELOPMENT (UMBRELLA FORMS)



A

This material was designed for use in four low-cost development projects in various stages of progress, in Boston, Washington, Cleveland, and Mill Valley. The work illustrated is the result of a separate project undertaken to explore possibilities in: (a) the creation and use of symbols to identify, sign, and celebrate the character of the living spaces; (b) the development of modular structural elements for multi-purpose use throughout the project; (c) prototype playgrounds to express a series of individual and related play situations. The designs were developed as generalized solutions to problems, functions, and needs that were common to all of these projects. The intent was to open up certain kinds of possible solutions which would then be modified and adjusted to meet the specific requirements of the particular site. Aside from all practical and technical functional values in these elements such as shelter, identification, communications, etc., the basic intent was to help create a more expressive and individual emotional experience, often bypassed in the course of dealing with "the sober business of living" in a housing development. As it is presently projected the Mill Valley project, which is at an elementary state, will incorporate much of the material shown. Construction is planned to start in the late fall.

**Playground 'A'** — This is a playground designed to simulate, for the youngsters, an "urban" space experience. There are possibilities for experiencing the kind of confined corridor-like space feeling of city streets; the opening and turning of space; the unexpected vistas appearing as one moves. This can be experienced on foot or on a vehicle, such as a tricycle. The possibilities also exist for play situations developing around the traffic core at the center of the "city" . . . as well as the simulation of adult experiences in vehicular movement. In addition, as you will note, we have incorporated within this broad structure, a series of play areas utilizing more conventional kinds of equipment, such as climbing structures, sand, water, etc.

We have depressed the center area slightly, which creates some interesting changes in levels within the playground and also aids adult supervision from benches placed on some of the slightly elevated areas. This playground would seem to be a relatively intense activity area, and is intended to be used mainly by the older children (who should be developing a certain amount of independent non-supervised play activity).

**Playground 'B'**—This playground is intended for younger children and is more open in plan,



B

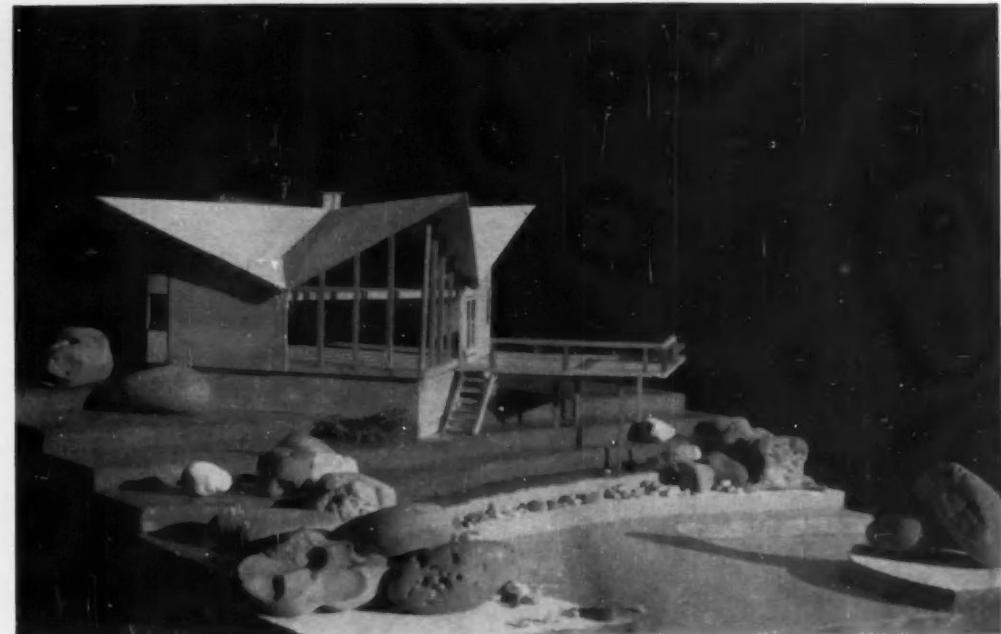


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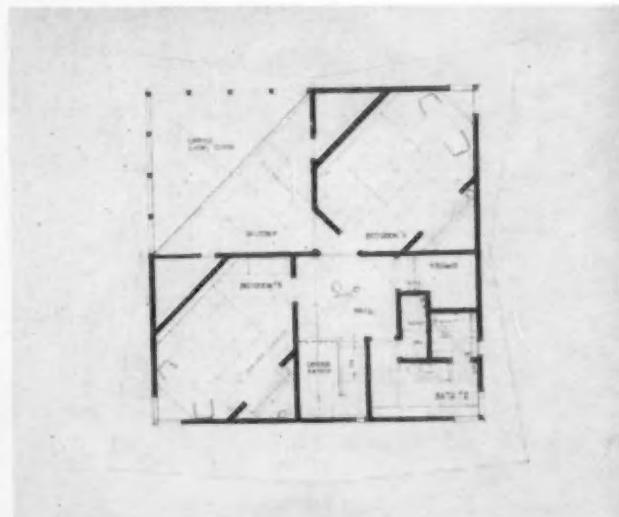
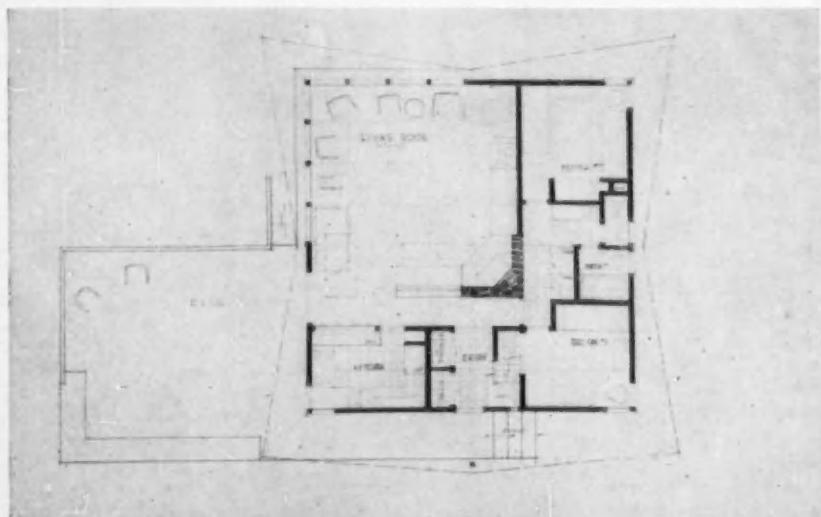
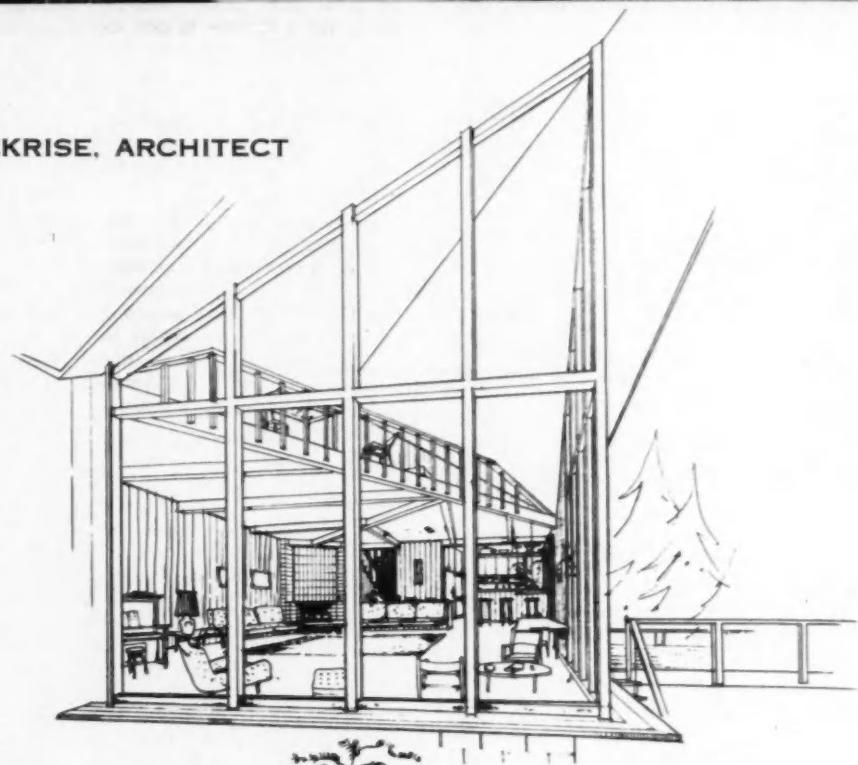
The site is over an acre of fairly flat land with large pine trees and rocks. A creek goes through the south side of the property about ten feet below the house site. The views are: to the south to a forest glade, to the east along the length of the stream running out of the valley, to the west down the valley to high mountains and ski slopes.

The project was to design an inexpensive, compact, year-around vacation house, adequate for the owner, his wife and two children plus one guest family with children. The house, with the required minimum of four bedrooms, has a large living-dining room with open kitchen adjacent, a study area, two bathrooms, compartmented for maximum use, and an outside lounging area, sunny and protected.

A two-story, square plan was chosen for maximum economy, greatest use of views, ease of heating and privacy. The foundation walls for the main floor are of concrete blocks, the walls above, conventional studding with cedar boards and batts outside, cedar T & G inside. The outside plan dimensions are exactly 32x32 to create a 4' module. Both floors are decked with 1 1/8"-thick Douglas Fir Plywood, spanning 4' in each direction over 2x and 4x framing members. This gives great horizontal rigidity. The roof framing is 2x4's on edge, laminated parallel to a ridge, forming four gables. Thus the roof gains additional stiffness since planes on each side of the ridge act together as a folded section.



## VACATION HOUSE BY GEORGE T. ROCKRISE, ARCHITECT



## SUMMARY BY RICHARD NEUTRA

The physical sciences and their offspring, industrial technology, are the principal characteristics of the past hundred years of our western civilization.

Every month an architect is alerted by the advertising pages of his trade papers and the professional magazines, for which he subscribes, that "progress" is on the march. Our world is full of enticing frills and studded with technical novelties. Assembling them is an ever new and breathless job, almost like the job of a fashion designer.

But the architect's and city planner's work is very different from that of a designer in the ladies' apparel business, which calls for something new every spring and fall season. The architect's work is concerned with long-range investments;—whether it is now a vast development, or only a simple house he is working on. Here, people use all their available funds, all their savings, strain all their credit, and often enslave themselves for a lifetime to pay debts and interests. If architectural satisfactions are not eternal, they at least should be very long lasting. The architect has a perpetual humanitarian responsibility to the community. The larger community around his project always is his second, silent client, whoever the first one may be, that came to invest confidence in him.

Designing buildings into the landscape should mean, above all, dealing wisely with nature and natural factors, which change very slowly over thousands of years. The human nature, within us, as the outer nature around human beings for endless ages, is remarkably steady, and it is in reality the main, the most fascinating and sensitive material under the hands of the architect of human setting. Man is not an onlooker but is integrated into its entity.

Last year almost a hundred thousand research papers were published in serious journals around the globe in the vast field of the life sciences alone. We know immensely more about the reactions of human beings and their organic responses to the setting we design for them and which we call buildings, neighborhoods and towns. To "know man" has been an ancient recommendation. We know man much better than Aristotle or even the 19th century knew him. We must support and supplement our intuition with this knowledge, if, as architects and planners, we want to serve man and be contemporary about it. To serve him truly and honestly, we must respect nature. As a pattern for living she cannot be recklessly replaced by a fast and fashionable jumble of fabrications. Only design, when it is most understanding of nature in us, will not make her rebel or wither.

To fit a house into a landscape and to a well understood inhabitant is much more than engineering. It is the task of engineering to know and distribute the strains and stresses in steel and concrete. To appraise the strains and stresses in a nervous system in all the senses, in the miraculously fused organic entity—the soul of a human being, is very much an architect's job. He, by design, must arrange all the many stimuli of a constructed environment. He will harm or help life processes. He will aid the appeal of a given setting, or he may ignorantly, insensibly, barbarously defile it. It is a worth while, a wonderful life, to be an architect and—with all intuition and knowledge one can muster—serve life and its happy survival.

What is that biological realism, that "biorealism" you speak of and want to bring to our doings? What are the main benefits of the

"physiological approach" to design, and design appraisal?

Design acceptance by client and public is the fundamental issue in the much needed sanitation of our famous physical progress. Progress is jammed to collision and perpetual irritation and fatigue—like a freeway that once seemed so promising! Profound disturbance brings annually twelve millions to cool their too hot heels in psychiatric waiting rooms—in this "know-how" country.

To recognize—apart from all billboards—what of "progress" is truly biologically bearable—this is exactly what we must take seriously in the long run. We must be less speculative about it, in spite of glamour or gain.

I have tried by my interpretation to establish and demonstrate: The provable fallacy of separating the "utilitarian" from the "esthetic." It is vague speculative nonsense and has no precedent in nature to which human experiences, after all, must be referred as our precedent.

Where exactly does a tree stop to be beautiful and begin to be utilitarian?

I have tried hard and sometimes successfully to discredit the boisterous contemptuous contraposition of the "long hair," concerned with "pure appearance" on one hand and the supposedly "hard-headed practical" on the other. The observant naturalist view makes this contrast difficult to maintain or to defend. There are even solid naturalist statistics which deflate spurious Dollar and Cent statistics.

One has to accomplish, with those who begin to trust, a shake-up of clichés. Or more often it is a gentle uprooting of the first cocksure attitude to discount such superficialities as shape, "Gestalt," form, as anything but, at best, "following form." I can show right from nature that "shape" is more than a "culturally tolerated trailer." From natural precedent, I showed shapes to be most instrumental to start with.

In an African nature preserve lions sound their roar and birds their call. These are most expressive auditory shapes and something quite real happens in consequence. We walk over a evening meadow and see fireflies zigzagging and blinking—a locomotor visual shape pattern. Its noted by the she firefly. They meet and mate and here, characteristically, the light goes out. A shapely dance has brought about the most vital function that makes fireflies survive.

I have attempted to counteract the misappropriation of the slogan "form follows function" which was so necessary and fresh in 1890-1900, a time full of imported bric-a-brac and "classical" canons, with no true life left in them. But form can lead, it does in butterflies and birds; and bees soar straight towards white azaleas. What follows what? Often the same expressive forms lead even us, who marvel in the oceanarium and the tropical aviary—somewhat like St. Francis, who could understand fish and birds. Form does not simply follow; and forms have been understood by man and children for ten thousands of years.

I found that forms speak better and more basically than big words and big numbers.

Long I had no "contacts" or supporters, or connections in good suburban or club society or anywhere. My explaining had to have an entirely fresh start. I had to upset with that "biorealistic" crowbar barricades of biases. These people had invested in unstable "progress," and inadvertently in fast obsolescence. I am profoundly happy when clients tell me that my building designs have endured for schools, houses, communities: I believe it is because they were conceived on a lasting biological foundation.

(Continued on Page 33)



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## HILLSIDE HOUSE BY RICHARD J. NEUTRA, ARCHITECT

**Collaborating staff: Benno Fischer, Serge Keschin, John Blanton**

The complicated site is a precipitous hillside with irregular outlines. It was necessary to engineer the approach over a steep private road. There were problems concerning the water-carrying stratification of the subsoil.

The living quarters and guest room relate to the panoramic view to the south and open to a wide balcony which joins with a green terrace at its far westerly end. The dining area opens upon its north-westerly patio while connecting eastward with the breakfast room, pantry, and kitchen. Interior and exterior stairs connect the lower grounds and the understory, consisting of the maid's room, laundry and garages, with the upper level.

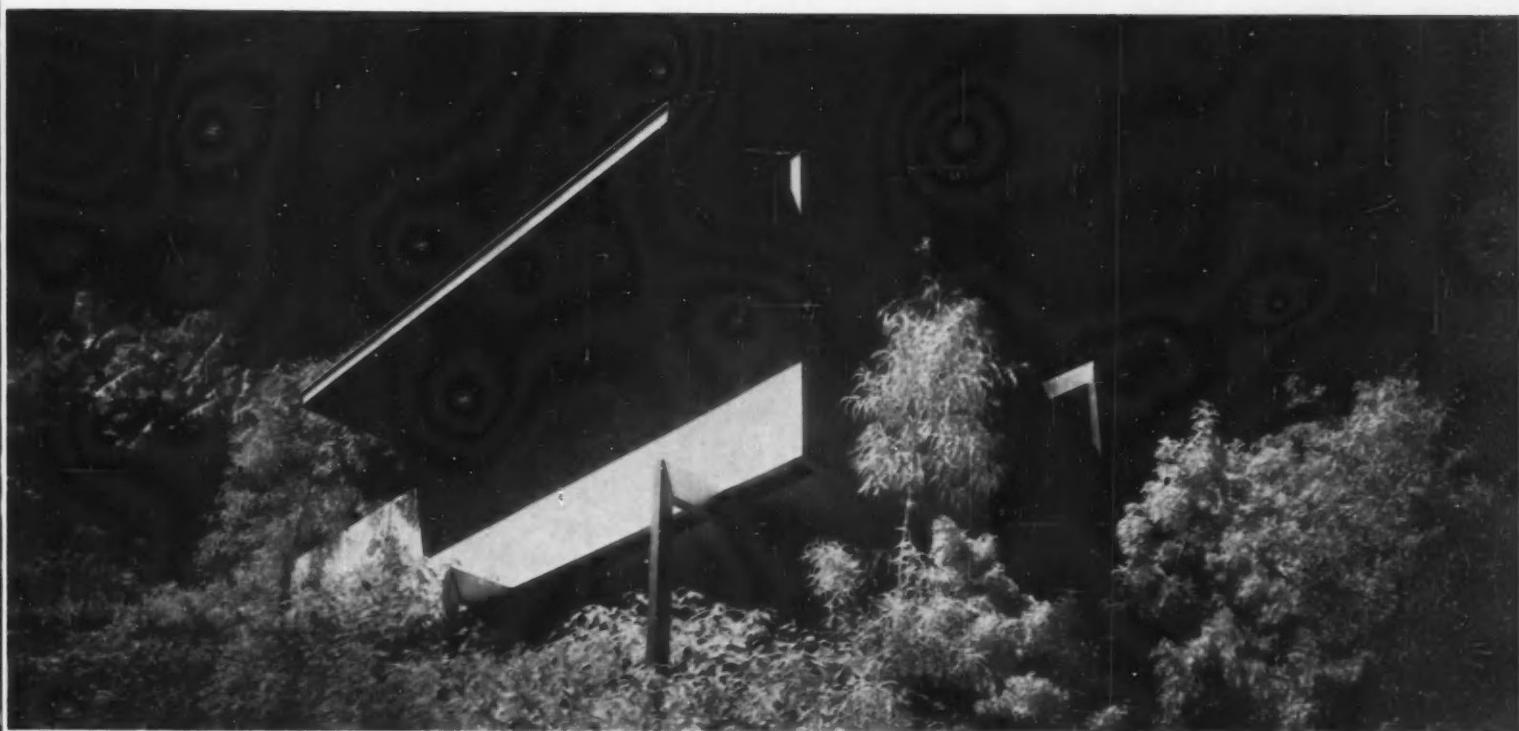
The master suite forms an easterly wing and looks over a balcony into the valley to the south. A small, efficient studio opens off the private quarters and has excellent north light and an intimate outlook to the hillside planting. The silver gray masonry of the living room fireplace extends through the roof plane by means of a large skylight. The stainless steel columns in the living room are spaced the maximum distance for wind pressure on the glass front. The continuous lighting of the living room light shelf floods the room with a high level of illumination when desired.

1. VIEW FACING SOUTH. CLOSE-UP OF MASTER BEDROOM SUITE ABOVE THREE-CAR GARAGE. PROTRUDING PERGOLA, RUST RED IN COLOR, PREVENTS VIEW ONTO CARS PARKED BELOW.
2. FIREPLACE CORNER OF LIVING ROOM. THE ROOF IS OPEN TO THE SKY AROUND THE BRICK BODY OF THE FIREPLACE. LIGHT TROUGH, GLASS CORNER, AND CEILING PROVIDE AN INTERESTING PLAY OF PLANES AND FORMS.
3. IN CONTRAST TO SLICK LUMINOUS GLASS THE NATURALLY TEXTURED WOOD CAN BECOME AN "ENRICHMENT" OF THE MAN-MADE SCREEN.
4. THE SUPPORTING POSTS IN THE LIVING ROOM GLASS FRONT ARE ENCASED IN STAINLESS STEEL.
5. DETAIL SHOT OF LIVING ROOM GLASS WALL AND BALCONY. ON CLEAR DAYS ONE CAN SEE THE OCEAN IN THE DISTANCE.
6. THE BATHHOUSE IS THE FIRST VISUAL IMPRESSION WHEN STARTING TO DRIVE UP THE STEEP DRIVEWAY. THE CLEAR-CUT PLASTER BODY IS SUPPORTED BY STAINLESS STEEL COLUMNS.

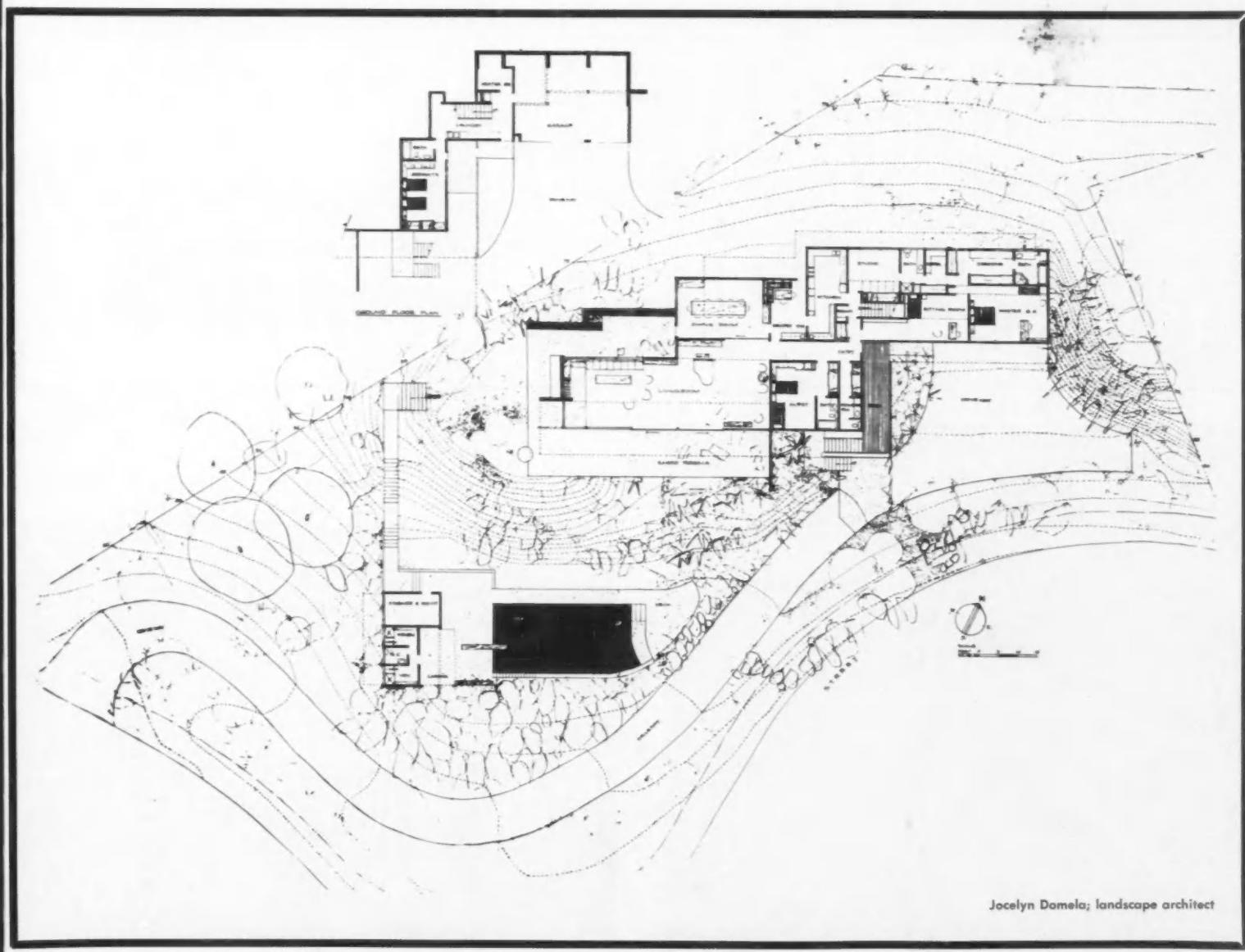


PHOTOGRAPHS BY JULIUS SHULMAN

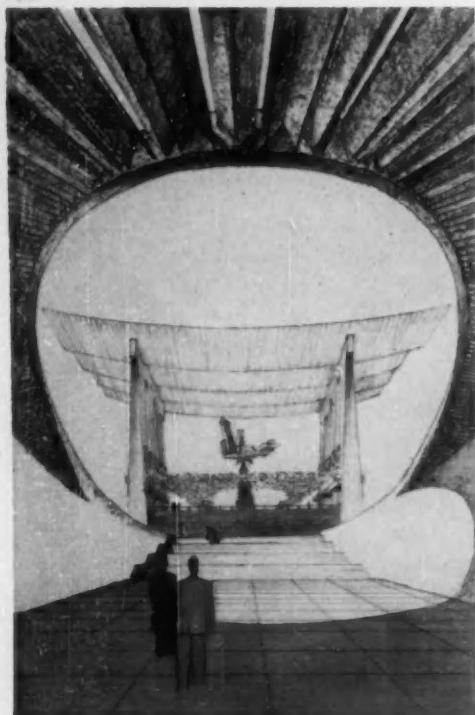
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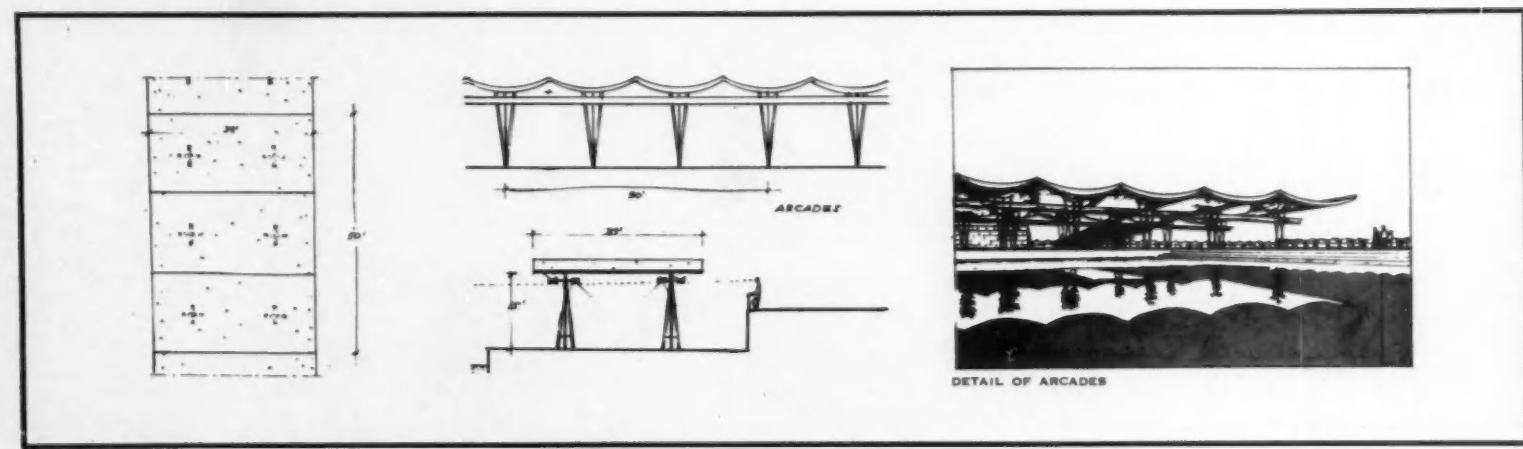
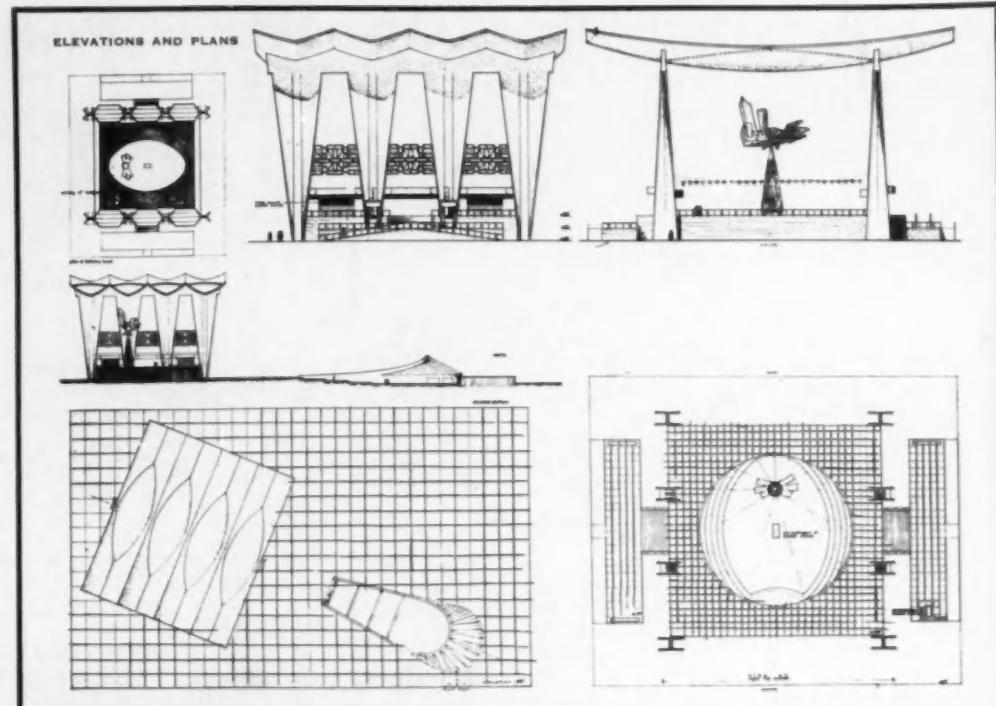
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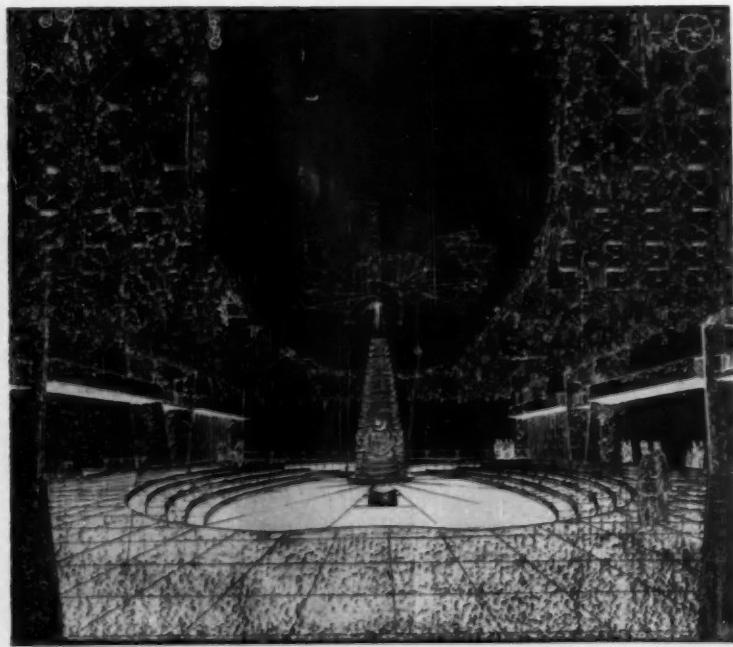
Jocelyn Domela; landscape architect



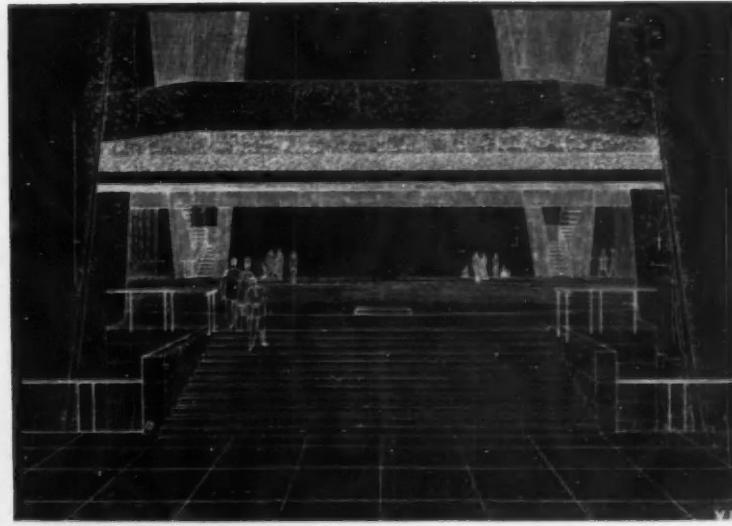
VIEW OF MAUSOLEUM AFTER PASSING THE ENTRANCE TO ELEVATED PLATFORM



DETAIL OF ARCADES



VIEW OF SARCOPHAGUS AND MONUMENT SYMBOLIZING UNFOLDING OF THE STATE OF PAKISTAN

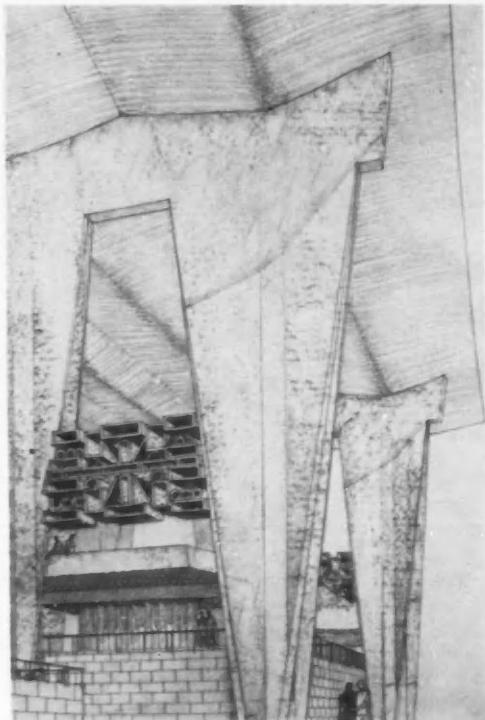


LAST STEPS TO CRYPT PLATFORM

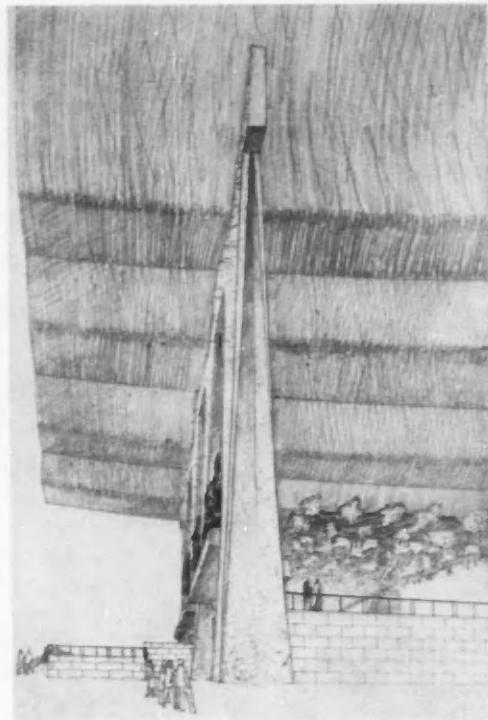
This was a project in competition for a mausoleum in Karachi to commemorate the founder of Pakistan, Quaid-e-Azam. Arcades enclose the formal mausoleum area and separate it from the informal cityscape. The program required a mausoleum, with the sarcophagus oriented to the north, a mosque with a courtyard for the gathering of 25,000 people, and a recreation area with restaurants, shops, post office and other facilities. The project was to serve a double purpose: as a tomb for the dead and a memorial to his deed.

Particular care was given to the approach, with the visitor entering the mausoleum mound by way of a comparatively small doorway. Immediately upon entering, he is confronted with the front view of the structure. The sarcophagus is simple and within the human scale, with the monument rising behind it.

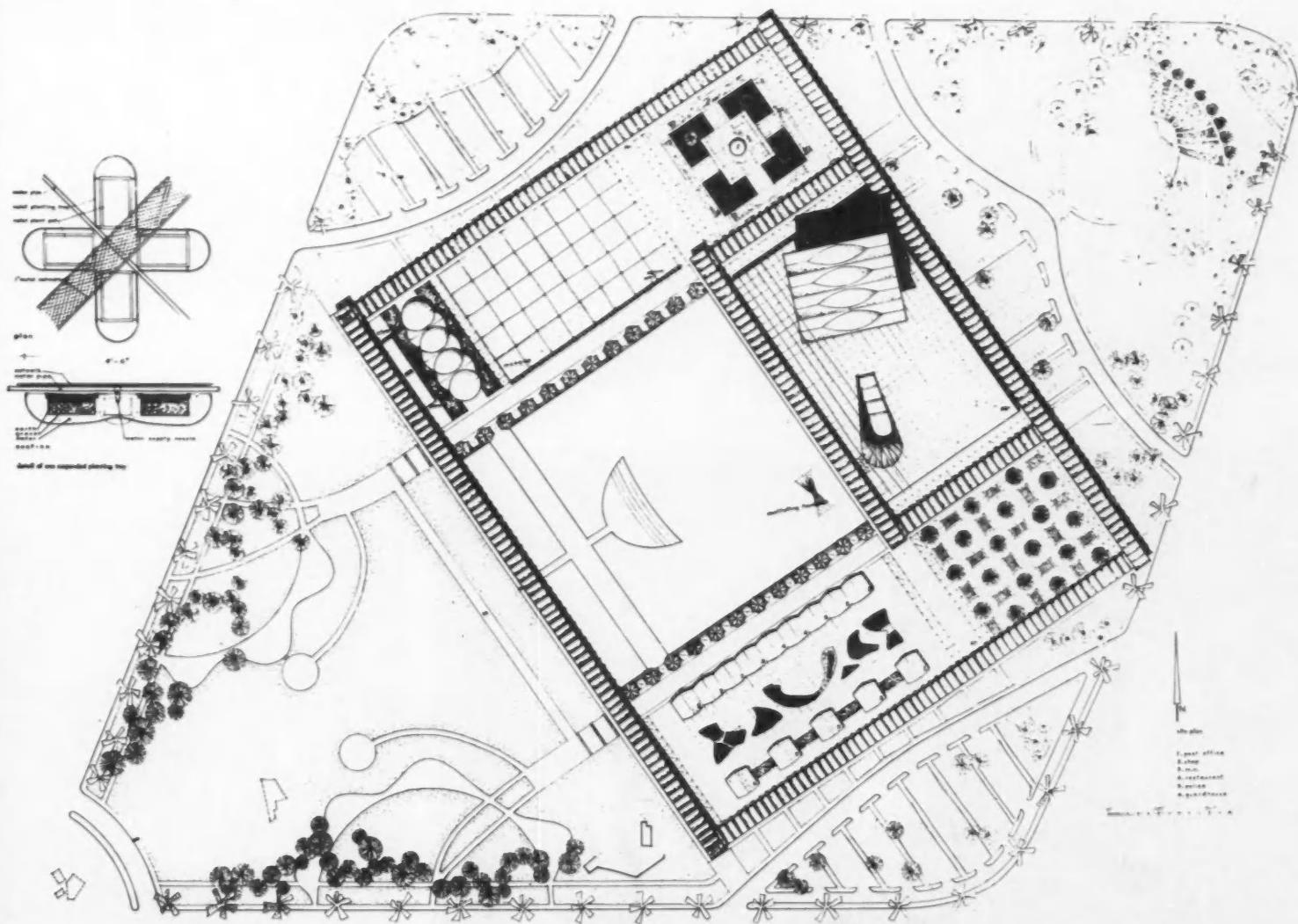
The structure is principally reinforced concrete.

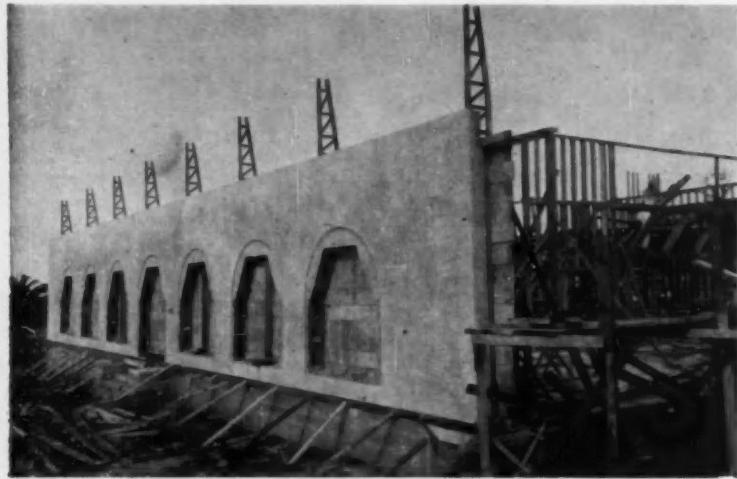


VIEW OF MAUSOLEUM



#### MAUSOLEUM PROJECT/KURT K. PERLSEE, ARCHITECT





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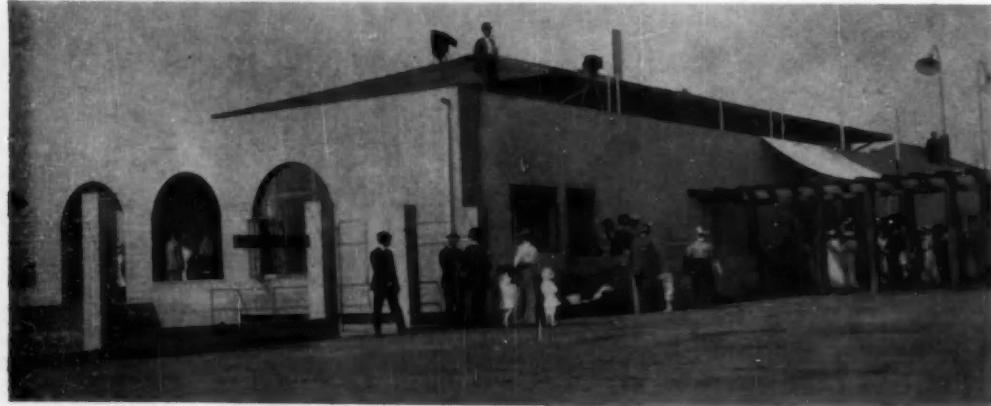
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## IRVING GILL

By Esther McCoy



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One day in 1890 a twenty-year old son of a Syracuse, New York, building contractor set out for Chicago to work in the drafting room of Adler & Sullivan, and thus it was that Irving John Gill took his first step westward, one which led him a little over two years later to San Diego, where he was to develop one of the few wholly original styles of architecture in the United States.

He had never met Sullivan, nor even written to him before turning up in Chicago, but he was quite aware of his work, just as years later he was acquainted with the *avant garde* architecture of his contemporaries here and in Europe. Like dozens of young men with an independent way of thinking, he looked upon Sullivan's office as the only true school of architecture.

Gill had nothing to offer in the way of formal architectural training, indeed, his education stopped with high school. The closest he had come to official architecture was a brief period in one of the offices in Syracuse. This may have prejudiced Sullivan in his favor, as he looked upon schooling as a facility for dipping in and out of books.

There were other virtues beside his innocence of classicism to recommend the young man: a sensitivity to form, an understanding of how a building is put together, a passion for simplifying, a belief in the application of democracy to architecture, and a mystical and poetic nature. Not the least of his qualifications was a receptivity to the faiths of a great teacher.

"I supply the yeast, so to speak," Sullivan expressed his relationship to his young draftsmen, "and allow the ferment to work in them."

It was the dawn of steel, and the city had begun to think in terms of expressed structure rather than literary architectural styles. With engineer and contractor pointing the way, Sullivan anticipated the others of his profession by integrating steel into architecture.

The lesson of steel offered by Chicago and Sullivan profited Gill only indirectly, for the vertical line had no application in the town of San Diego. His highest building was the five-story Wilson Acton Hotel, 1908. Steel was at his disposal, but concrete was his material, and from Sullivan he had learned to acknowledge and respect any material, whatever it was.

Of far more value to him was the disrespect Sullivan preached for Rome and the Renaissance. He turned the faces of his young men away from Europe and bade them look to Africa, a land of the silent wall, of earth forms, of decorative details.

Sullivan's office was a preparation, for defeat as well as success. The inevitability of the growth of modern architecture did not spare it from periods of eclipse. Sullivan's Transportation Building was the only one at the Columbian Exposition in Chicago that heralded the future; all the rest were swathed in the dead wrappings of classicism.

The draftsman working on the plans of the Transportation Building was Frank Lloyd Wright, who was two years older than Gill. When Wright's son Lloyd was twenty years old, he went to work in Gill's drafting room.

Before the Exposition opened, Gill's health made it necessary for him to seek a warmer climate. But his two years with Sullivan had armoured him with trust in his own thinking and enriched him with "the luminous idea of simplicity." He had grasped well the organic aspects of architecture—he was never to regard a building as a series of unrelated strands.

Gill chose San Diego, a name heard everywhere in the East, for the Santa Fe Railway had laid tracks into the town in 1885, and the population had doubled in a few years. Then the bubble burst, and by the time Gill arrived in 1893 most of the newcomers had packed up and left. The population was 17,000.

He found there a land unspoiled and unself-

conscious. "The West," he wrote, "has an opportunity unparalleled in the history of the world, for it is the newest page turned for registration."

It awakened all his sensibilities. "In California we have the great wide plains, arched blue skies that are fresh chapters as yet unwritten. We have noble mountains, lovely little hills and canyons waiting to hold the record of this generation's history, ideals, imagination, sense of romance and honesty."

He opened himself fully to all the presences: the adobes—earth forms that gradually began to appear in his own structures; the U-shaped plan of Ramona's Marriage Place, embracing a garden and closed at the end by a high wall; the single wall redwood houses, "lovable little camp houses," he called them, ". . . as natural a part of the foothills and canyons as the tawny mushroom or the gray stone." There were the missions, in whose "long low lines, graceful arcades, tile roofs, bell towers, arched doorways and walled gardens we find a most expressive medium of retaining tradition, history and romance."

Gill's style grew out of what he found in Southern California. To this he added the things that were missing, and it became an architecture as unisistent as the change of seasons; so integrated into the past, the climate and way of life that its correctness made it blend into the scene, as do the houses in a Cotswold village or ones in Tuscany. That San Diego has something approaching a unity of style is due entirely to Gill, whose own work was extensive and was widely copied by contractors and various draftsmen who had been through his office.

It is an architecture of modesty, of repetition, but the elements repeated were the ones which his perceptive eye recognized as good: they had been tried and tried again until they had reached the ideal of appropriateness. Gill was a conservator of the past, building always for the present, in new materials, with new methods which evolved through arduous trial and error.

He was a romanticist whom time has discovered to be a realist. His references to the missions in his work speak of a romantic regard for the past—a past he made no sentimental attempts to recapture, however. And his expressions in light, color and the integration of house and garden are romantic considerations.

The voice of the romantic poet is heard in his words: "We should build our house simple, plain and substantial as a boulder, then leave the ornamentation of it to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow."

As a matter of fact, he left nothing to chance. He put to work certain principles of which he had a profound knowledge: the principle of the stone, which he translated into concrete; the principle of naturalness, which he used to coordinate house and garden in such simple ways as by pergolas, courts, patios and porches; the principle of shadows and shadings, out of which he created walls to receive them, but when the vines are stripped away from the walls, and the trees which cast shadows are uprooted, there remain his sensitive forms.

Gill's first building in San Diego gave little hint that he was to be one of the creative men of the West. The Normal School, 1895, now demolished, reveals only that he and the Chairman of the Board liked columns. Their capitals were Ionic. But soon Gill had made columns part of his own vocabulary; they were strong and modest, with small bands and flat caps.

For one early structure Gill laid tracing paper over Sullivan's Transportation Building squeezed it into a 40' front for the Pickwick Theatre, and he had a go at the Choragic Monument of Lysicrates in a fountain in the San Diego Plaza. But among his sketches is another study of the Plaza fountain in a style very much

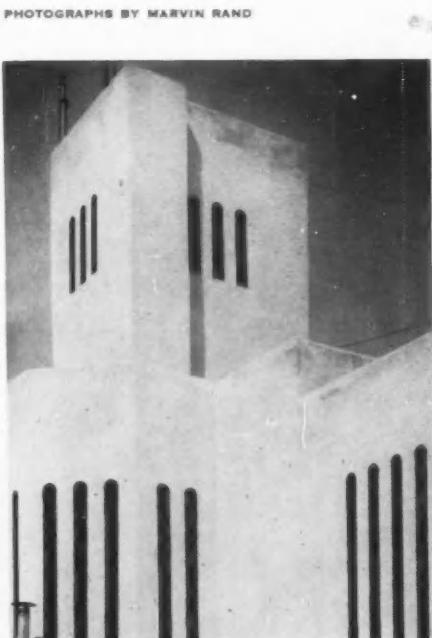
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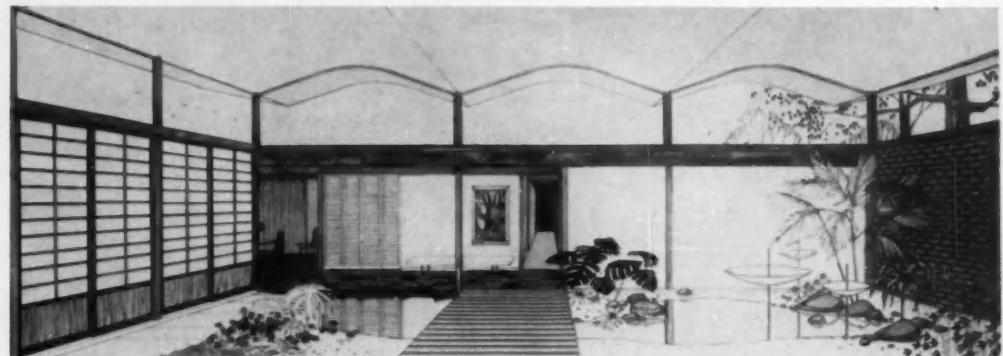
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1. WOMEN'S CLUB, LA JOLLA, 1913
2. LIFT-SLAB: WOMEN'S CLUB, LA JOLLA, 1913
3. CHRISTIAN SCIENCE CHURCH, CORONADO, 1929
4. WOMEN'S CLUB, LA JOLLA, 1913
5. COMMUNITY HOUSE PLAYGROUND, LA JOLLA, 1914
6. MELVILLE KLAUBER HOUSE, SAN DIEGO, 1907
7. GILMAN HALL, BISHOP'S SCHOOL, LA JOLLA, 1916
8. BENTHAM HALL, BISHOP'S SCHOOL, LA JOLLA, 1909
9. DETAIL FROM OCEANSIDE FIRE AND POLICE STATION, 1933

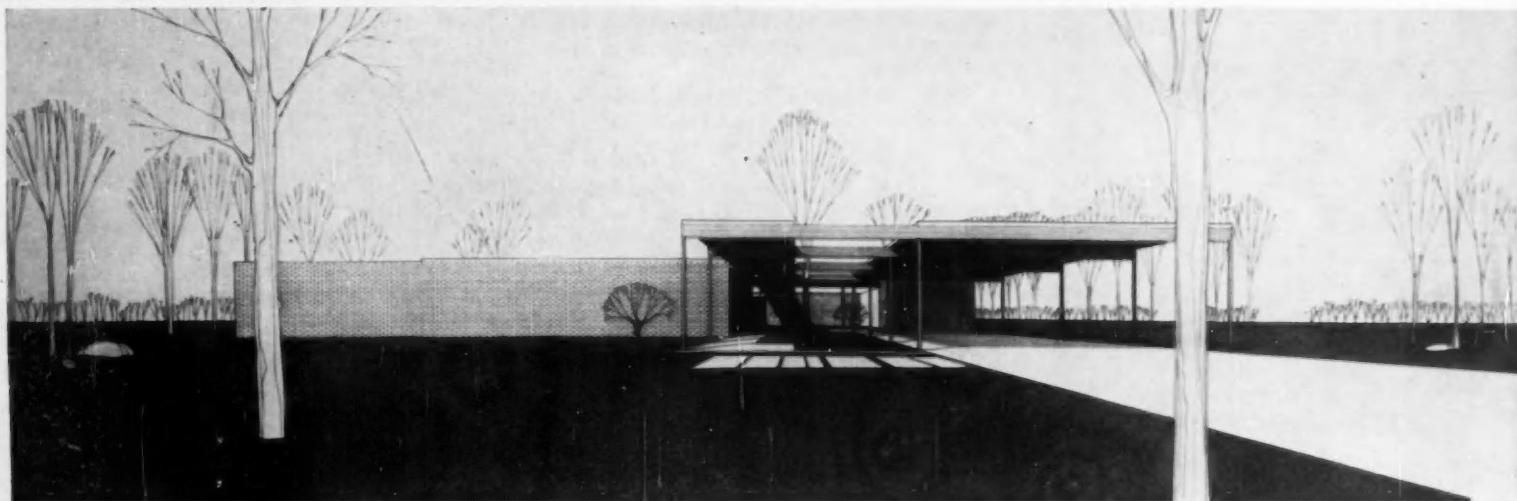
AN EXHIBITION OF THE WORK OF IRVING GILL WILL OPEN ON OCTOBER 1 AT THE LOS ANGELES COUNTY MUSEUM



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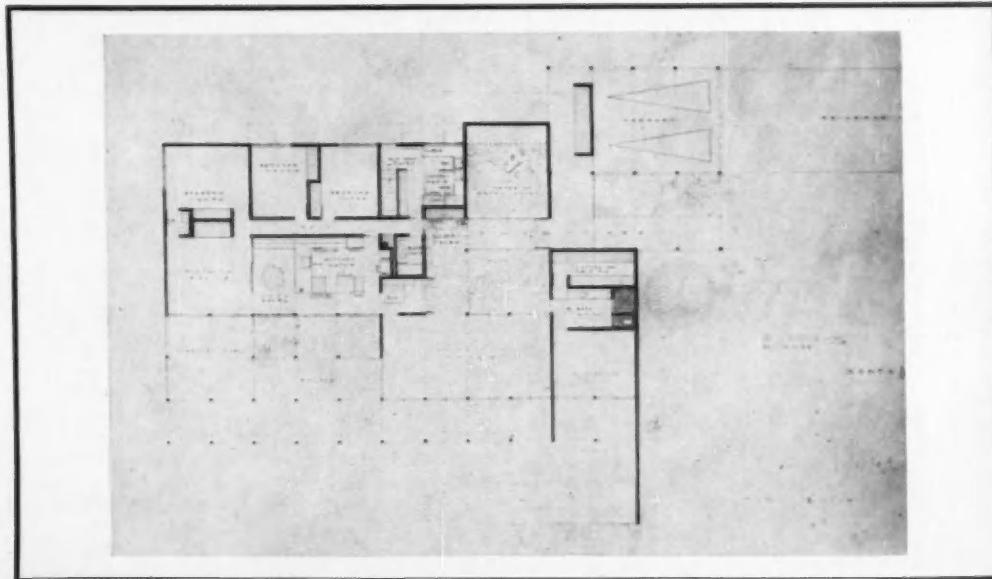
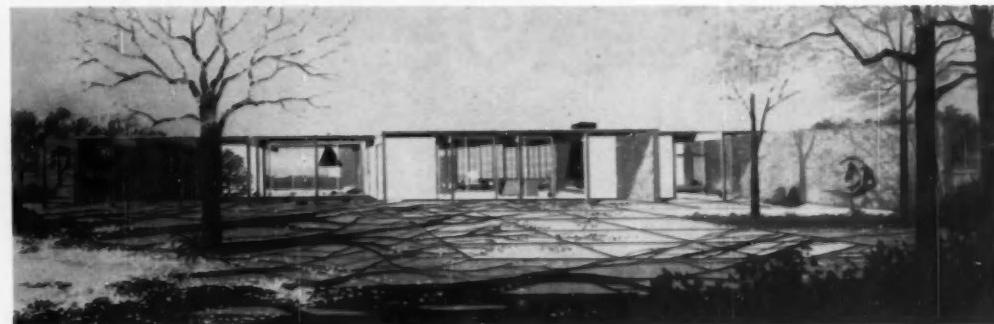
**HOUSE BY LOUIS H. HUEBNER, ARCHITECT**



This two-zone house in the Middlewest has been designed for a large, level property with a river and forest preserve at the southeast corner of the site. The house is oriented so that the living areas face the river. The living room, master bedroom and bath, and the terrace are located in one zone, while the family room, children's bedrooms and bath, utility room, and a kitchen form a second zone. An arcade leading to the screen porch and family room is an exterior connecting link between the two. A door closes the children's or informal section from the more formal rooms in the house. There is a children's entrance, which enables them to reach their own bedrooms and the family room without going through the more formal living areas. A solarium, just inside the front door, changes the environment of a winter exterior to a warm, garden interior. A series of vaulted roof structures raises the roof area of the solarium over the flat roof of the rest of the house. Both exterior and interior walls are common brick. Roof is built-up tar and gravel. Windows of insulating glass are set in aluminum sliding doors. The building is designed on an eight-foot module with 3x12 laminated beams and 3x3 laminated columns. Roof sheathing is 2x6 fir tongue and groove. All of the interior partitions are non-bearing walls, which can be moved later should the family's needs change.

Shoji screens dividing the living room from the solarium can be adjusted so that the two areas can be screened or viewed from each other. The floor covering changes throughout the house according to the basic needs. There is an oak bridge leading across the pond to the front hall. The living room, master bedroom, and the dining room are carpeted. The children's bedrooms and family room have cork flooring. The kitchen has a vinyl tile floor. The floor in the entry hall is slate.

(Continued on Page 33)



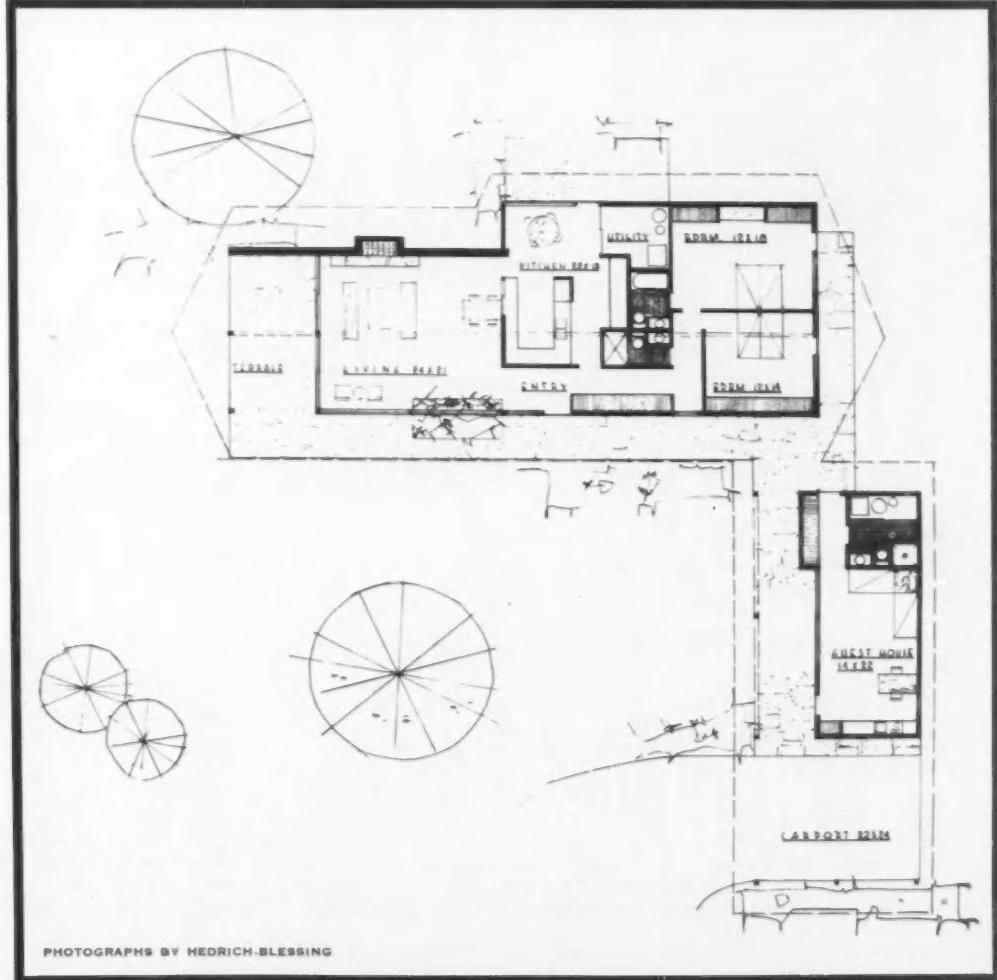


This house, in Illinois, designed for a couple with grown children, was set at right angles to a remodeled cottage, which serves as a guest house. The two buildings are connected by a single roof so that they are visibly related, and a court is formed. The remodeled guest house is self-sufficient, as it has its own small kitchen. This gives guests freedom and privacy. The main house has two bedrooms, one of which is large enough to be divided into two rooms, should the family ever want a three-bedroom house. The kitchen functions as a central core, which is accessible from all areas. Adjacent to the kitchen is an informal dining room. The outdoor terrace next to the kitchen serves as another eating area. Sunlight enters the kitchen and the two bath-rooms through plastic skylomes.

The north wall of the living room is a 12-inch common brick cavity wall, painted white. This wall extends along the north wall of the covered terrace, relating the indoor and outdoor areas. Hearth and mantel of the living-room fireplace are slate. Interior walls are vertical boards of 1x6 tongue-and-groove cedar, treated with a wood preservative. In contrast, structural framing is painted white.

There are aluminum-frame sliding-glass doors from the living room to the terrace and from the guest house to the court yard. Bedroom windows are jalousies to permit controlled ventilation. A bedroom door leading to the rear terrace has a jalousie center section. Wardrobes have sliding birch doors. Six-foot, eight-inch birch doors throughout the house have fixed panels above them to carry an uninterrupted plane from floor to ceiling. Bathrooms have mosaic tile walls and floors. Plumbing is concentrated in the center of the house.

#### SMALL HOUSE BY ROY BINKLEY, ARCHITECT



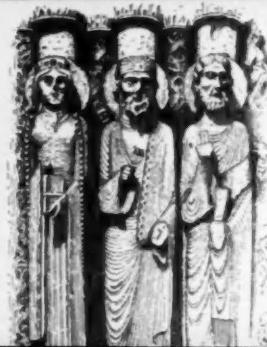
PHOTOGRAPHS BY HEDRICH-BLESSING

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## IRVING GILL—McCoy

(Continued from Page 29)

his own. The client for whom both fountain and theatre were designed was a Louis Wilde, and when Gill planned a duplex later for him in Coronado in 1919, Gill's nephew recalls that Wilde said: "You build it and then I'll tell you where I want the doors and windows." Gill finally resigned the job. (Gill walked out one other time, when the congregation of the Christian Science Church, San Diego, 1909, decided to add a dome to his design.)

Gill was uninspired in his one attempt at Gothic architecture, the First Methodist Church, 1906, and although there are examples of good detailing, as in his use of tile ends as decoration and ventilation, he was not at home in literary styles. Oddly enough, the tower, which comes off least well, has in it more of Gill than any other element. His nephew remarked, "He didn't know one style from another," and this perhaps was Gill's good fortune. Indeed he makes poor fare for the researcher interested in precedents; his borrowings are from the spirit of indigenous work, reconceived for the present.

In 1898 Gill entered a partnership with W. S. Hebbard, and out of their office came a series of large and amiable half-timbered houses for San Diego and Coronado, and in 1902 Gill alone designed the first of four houses for clients in Rhode Island and Maine. For that period of carpenter's Gothic, these houses are fine understatements, and in each succeeding house he is at work simplifying and organizing his elevations until in the Wagenheim house, 1904, he achieved compositions akin to the Japanese.

By 1905, in the first house for Miss Lee, a New England maiden lady who was to be his second best client (Miss Ellen Scripps was his first) he gave up masonry as the material for the first floor and used plaster for the entire house. Another house, in 1905, predicts his later earth forms in two blocky brick wings.

The interiors of all these early houses are unimpeachable witnesses to his development in the direction of simplicity. In all of them is hand-polished redwood in dimensions large enough to register the nature of the wood. He considered it a sacrilege to use oil or stain, even wax, on the redwood. And the square redwood sticking of their balustrades carries through to the Dodge house of 1916. Moldings were 2x3/4 stock whose edges were sanded down by the carpenter. In his 1904 Christian Science Church he left off moldings entirely, although the church added them later, "to give it a finished look." In the third floor of the Marston house, 1904, he took greater freedom than on the two lower floors, and here he begins simplifying the door, a movement in the direction of his slab doors of 1909. And as early as 1894 his interest in plastic materials appears in his development of magnesite floors. The hardware for all his houses was hand hammered, and made from his excellent designs.

At a time when houses were dim, his were invariably bright. Perhaps this came from the direct approach of the Chicago School in the lighting of office buildings. Sullivan's three-division window, with fixed glass in the center and an operating pane on each side, became one of the benchmarks of Gill's design.

His preoccupation with the integrity of materials is clear from the first. An early concern was to develop a method of applying plaster in his half-timbered houses to prevent it from shrinking away from the wood. On the exterior walls of the Burnham house, 1906, he recognized the brick by setting it into panels defined by 12" redwood boards forthrightly bolted to the frame.

"In California we have long been experimenting with the idea of producing a perfectly sanitary, labor-saving house, one where the maximum of comfort may be had with the minimum of drudgery. In the recent houses that I have built the walls are finished flush with the casings and the line where the wall joins the flooring is slightly rounded, so that it forms one continuous piece with no place for dust to enter or to lodge, or crack for vermin of any kind to exist. There is no molding for pictures, plates or chairs, no baseboard, paneling or wainscoting to catch and hold the dust. The doors are single slabs of hand-polished mahogany swung on invisible hinges or else made so that they slide into the wall. In some of the houses all windows and door frames are of steel." Also his sinks were set in magnesite, which was cast in one piece with the walls, and all corners rounded, "so not a particle of grease or dirt can lodge, or dampness collect and become unwholesome. The bath tubs are boxed and covered with magnesite up to the porcelain."

He was impatient with the infinite number of parts in a house; the wood frame seemed to him to be something hooked together, and he set himself to the business of simplifying structure, of eliminating, of making one piece do the work of ten.

His nephew, Louis J. Gill, said, "He was always trying to do something better. He never stopped, he was never satisfied. A window had twenty-four parts, and he designed one with four, then he found out the cost was the same."

As early as 1904 he departed from the balloon frame to construct walls of 1x4s, 4" apart, over which he placed diagonal lathing and plaster. The finished interior walls were 3" thick, and they tested equal to the 2x4 studs 16" on center, which make a 5½" wall. Plaster filled the openings between the 1x4s so there were no spaces to act as fire flues. The exterior walls were thicker, but of the same construction.

Gill used this system until 1907, then he turned to hollow tile for over studding the Melville Klauber and Homer Laughlin houses. The tile provided excellent insulation, and since it does not shrink it eliminated the possibility of plaster cracking. This was also a period of transition in styles. He was moving toward more concentrated forms, and his preference for plaster to masonry was clear. Earth materials and earth forms were emerging in his style. In another year his cornices started to dwindle to 1¼" projections, finally to disappear entirely.

1908 was a decisive year. Two buildings, neither residential, established incontrovertibly his direction, and marked the first of his last style.

Concrete was a material to which Gill was especially sympathetic; its plasticity appealed to him, as well as its durability and its fitness for the "wholly sanitary house." Reinforced concrete had been employed in scattered buildings in the U.S. since 1877, and on the Pacific Coast in the Stanford Museum in Palo Alto; Frank Lloyd Wright had used it in Unity Temple in 1906. But Gill was one of the first to bring architectural convictions to the system and to develop a body of detailing which would make it accessible for general use.

He was an inventor out of necessity. In the hospital and the Scripps Building he fashioned the parts with which to build them: steel casings for doors and windows; the bull nose, a metal section which prevents corners from chipping; steel lath. Fortunes were made later in steel trim, but for years Gill went to the sheet metal shops to have the stuff broken for him.

Before these two buildings we have evidences of his initial gropings in architecture, and now he had arrived at what was dominant. From this time on he began to apply to residential architecture the principles of simplification he had learned here.

His certainties are expressed in these words: "There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelieved by cornices or overhang of roof . . . I like the bare honesty of these houses, the childlike frankness and chaste simplicity of them."

He died October 7, 1936, almost forgotten, but on "that newest white page turned for registration," which he had called the West Coast, his name had already been recorded.

The above article is from "Five California Master Builders," a book by Esther McCoy to be published next year by Reinhold Publishing Corporation.

#### RECREATION AND PLAYGROUND DESIGNS—BASS

(Continued from Page 21)

for easy parental supervision from the central adult shelter, or from the raised peripheral areas. It is broken into a series of intimate areas which contain some more-or-less conventional kinds of equipment, but also a few more adventuresome elements such as the maze, the running-freeway, the forest, the rock caves, etc.

#### HOUSE—HUEBNER

(Continued from Page 30)

The built-in pass-through-type serving bar between the kitchen and the entry hall serves the formal living room. It can be closed to screen a view of the kitchen.

All trim is painted dark brown in contrast to the light-beige color brick of the house. The laminated beams are stained dark brown. A St. Charles kitchen in blue steel complements the beige tones prominent throughout the house. The master bathroom is compartmentalized. The vanity top is marble and is lighted by a plastic dome skylight. There is a step-down shower of Mosaic tile.

#### SUMMARY—NEUTRA

(Continued from Page 23)

Human responses are at bottom venerable and old. Many of them can be deduced from precedent in prehuman and human organic nature. This makes our ground safe to walk on. It furnishes an elementary method for any valid proposal in the design of environment. And something must be provable to doubting Thomases, and to clients

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"We design environment for no other reasons, but for organic responses" which are observable, testable, provable. "Facts" and "figures" must not be left as armament of the other opposing front! The facts of life—and subtle and coarse damage to it—can be used to bolster "biorealism." It is the true realism of life itself, versus any other realism which proves in this light not realistic at all. A dead customer is a bad one.

My career as designer of living environment since "Rush City reformed" to more wholesome living in 1925, and the "Health House" of 1927 would not have been possible in any other way when the entire western hemisphere still was fully indifferent, and later even became bristling with opposition against modern architecture. What helped was when prospective clients were made deeply thoughtful about their own fundamental requirements; and more so when they were warmed by intuitive and clinical empathy and sympathy, which is usually not even expected in a supposedly merely technical or "artistically" self-willed architect. They gave, in their amazement about his understanding, more and more of their confidence and finally, after a unique experience, proclaimed their satisfaction, even enthusiasm to others. Any architect's life work depends on just this. If a "theory" works that well, as it has worked with a man who came from nowhere and worked himself out of loneliness, it is truly practical and hardly a "theoretical" theory.

#### KAISER CENTER—WELTON BECKET

(Continued from Page 16)

through the well to the upper lobby. Both lobby areas will be given special decorative treatment incorporated with interior planting. A mosaic mural is planned for the main entrance wall. Lobby walls will feature precast polished panels fashioned from bauxite, iron ore, anodized aluminum and dolomite, all materials of the company.

The principal auditorium on the second floor has been planned to seat 400 people, and a cafeteria, overlooking the lake, on the second floor will accommodate approximately 800 and has been arranged to be converted into a 1,200-seat banquet room. Private din-

(Continued on Page 34)

# PRODUCTS

merit specified

## For Case Study House No. 20

Designed by Buff, Straub and Hensman, architects

The following are specifications developed by the architects for Case Study House No. 20 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

**Plywood sub-floor, cabinets and exterior panels**—Plywood products correlated by the Douglas Fir Plywood Association, 1119 A Street, Tacoma 2, Washington

**Plywood panel, beam and vault fabrication**—Berkeley Plywood Company, 1401 Middle Harbor Road, Oakland 20, California

**Patio wall and bathroom tile**—Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California

**Quarry tile floor**—Summitville Tiles, Inc., Pomona Tile Manufacturing Company

**Sliding Aluminum Doors**—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

**Ventilating Sash**—Louvre Leader, The Keiner Company, 1045 Richmond Street, Los Angeles 33, California

**Skylights**—Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

**Heating**—Vornado Products, The O. A. Sutton Corporation; distributed by Sues, Young & Brown, Inc., 3636 South Bronson Avenue, Los Angeles 8, California

**Soffit**—Filox Plastics Corporation, 2051 East Maple, El Segundo, California

**Kitchen Disposer**—Waste-King Corporation, 3300 East 50th Street, Los Angeles 58, California

**Inter-Com System**—G & M Equipment Company, 7315 Verna Avenue, North Hollywood, California

**Redwood Interior Siding**—California Redwood Association, 576 Sacramento Street, San Francisco 11, California

**Vinylest Flooring**—Vinyl Plastics, Inc., Sheboygan, Wisconsin

**Translucent Glass**—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri

**Swimming Pool**—Anthony Pools, 5871 Firestone Boulevard, South Gate, California

## KAISER CENTER—WELTON BECKETT

(Continued from Page 33)

ing rooms, the medical clinic, and general office areas complete the second floor facilities. Additional offices and the electronic data processing section will be on the third floor, while executive and general offices will occupy all the space from the third floor to the 27th. The 28th floor contains an executive dining room, and two private dining areas commanding a panoramic view of the San Francisco Bay area. A uniform climate will be maintained throughout the building by means of radiant ceiling air-conditioning. Consisting of perforated squares of aluminum, behind which is assembled a system of pipes carrying hot or cold water, the ceiling in each office will radiate an evenly controlled temperature through the day to all points of the area. A 5-level garage structure will provide parking for 1,200 cars to be used by visitors, shoppers and employees.

## NOTES IN PASSING

(Continued from Page 13)

**exploiters.** People can even be misled as to who their real enemy is by a propagandist who plays on their ignorance.

It is apparent from this brief discussion (a) that ignorance takes the form either of absence of knowledge or of false belief; (b) that ignorance itself is not so much a direct cause of prejudice as it is a pre-condition or bolster of prejudice. In the latter capacity, ignorance is a more important factor in prejudice against some groups than it is against other groups. Where it is a significant factor, information which fills gaps in knowledge or contradicts false beliefs can be a valuable weapon against prejudice. Not only does such information weaken directly one of the supports of prejudice, but it partially nullifies the propagandist's attempts at exploitation.

The problems of intergroup relations may be classified according to three types. One kind is political in motive. This intergroup tension is based on a struggle for power. Such rivalries have been frequent in international relations, and a modern example of them may be found in the long-standing hatred between France and Germany. Sometimes one country may contain two groups struggling against each other for political power. Much of the violence, discrimination,

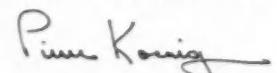


## BELLEVUE METAL PRODUCTS



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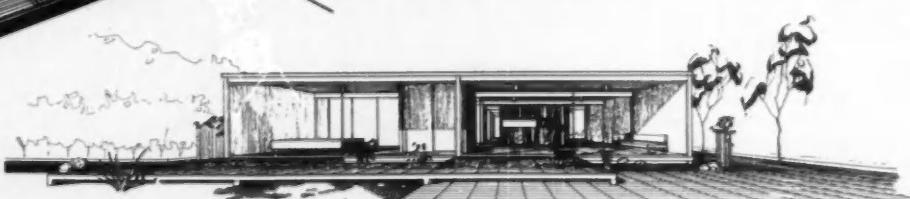


PIERRE KOENIG, A.I.A.  
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and prejudice that has divided the Serbs and Croats in Yugoslavia was of this nature.

A second class of intergroup tensions arises from differences of religious belief. The history of the West was marked for many centuries by violence between Christians and Muslims and later between Catholics and Protestants. Part of the modern conflict between Fascism, Communism, and democracy is caused by a difference in belief, although most of it is based on a struggle for political power. Belief differences between groups frequently involve the notion that nonbelievers are agents or advocates of sin, heresy, corruption, or some other form of evil. To persecute them is to do justice or perform a service for the Lord.

Belief differences are especially associated with prejudice when one group has a strongly developed conviction that its own beliefs are superior to all others. Such an ideology has been more strongly developed in connexion with the Jewish, Christian, Muslim, and Shintoist religions than with the Hindu, Buddhist, Confucianist, and most forms of pagan religion. It is perhaps for this reason that prejudice is more frequently found where followers of one of the former religions are dominant. This is true even though some of these religions consider unfairness and violence to be abhorrent.

Whereas intergroup tensions based on the struggle for power or on differences of belief have existed since the beginning of recorded history, the third type—racism—seems to be largely a modern phenomenon. It was at least rare until its modern development less than two centuries ago as a perversion of early biological science, and it still has not spread much into cultures other than those of the West.

That there were physical differences among people had always been obvious, of course. Some individuals of ancient and medieval times regarded individuals with different physical features as obnoxious (although others considered such physical differences to be especially interesting or desirable). Yet all men, whatever their physical traits, were regarded as human beings (or at worst fallen angels), quite different from the creatures called animals.

When the natural historians of the eighteenth and early nineteenth centuries were classifying and describing species, they introduced the notion that men were to be classified into five races, which could be graded like species of animals, into higher and lower. Scientific biologists soon corrected this early error by showing that mankind was of one origin and that racial differences were later developments, so that no one race could be ranked higher than any other. Nevertheless, the concept of races was seized upon and elaborated into a whole new basis for intergroup antagonism which is now called racism.

Racism is a set of popular beliefs which includes the following elements:

1. The differences between groups—differences in body and in mind—are all due to hereditary biology, and nothing can change them. According to this theory, for example, if Negroes are, on the average, not as intelligent as whites, this is due to their heredity and can no more be changed than their skin colour.
2. A second part of this theory is that habits, attitudes, beliefs, behaviour and all the things we learn are determined for us before we are born. For example according to this popular theory, Jews are born to be sharp businessmen and Japanese are born to act in an insincere manner.
3. All differences between a minority group and the majority group are thought to be signs of inferiority. For example, according to this popular theory, Jewish religion, Catholic religion, and the Negro's expression of religion are all inferior to the white Protestant's religion.
4. If there should be biological crossings of the groups, the children will be more degenerate than either of the parent groups. Civilization—including family life, religion and morals—will disappear and men will become savage animals. The details of what would happen if there were "intermarriage" are usually left to the imagination, and just the ugly word "mongrelization" is used to suggest the results.

Because of this, everything must be done to prevent the two groups from having easy social relations with each other. For example, if parents allowed a Jewish boy to "date" a Gentile girl, the two might want to get married, and the children of such

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a marriage would be "lost"—according to this theory. Another example: if Negroes were allowed to eat in the same restaurants as whites, they might become so bold as to ask whites for their daughters' hands in marriage—according to the racist theory.

These racist beliefs have become so widespread, so unconscious, and so traditional among many peoples of the West that racism may be regarded as an independent cause of prejudice today. Some social scientists consider it to be the only really important kind of prejudice between peoples, and they use the term "race prejudice" to refer to all the things we are considering in this study. Where racist beliefs occur they apply as much to religious groups, national groups, or groups of other types as to the strictly racial groups defined by anthropologists.

Closely associated with prejudice is disrespect for law and unwillingness to settle disputes peacefully. When one group of people is prejudiced against another group, it is generally unwilling to apply the usual laws and standards of behaviour to the persons who are the objects of prejudice. Violation of the law when it is to be applied to such persons is one of the most typical forms of discrimination. In many countries of the world it has been found that unchecked violence and deprivation of civil rights directed against one group can easily spread to all other groups. When laws are misused or ignored, they become weakened, and illegality becomes part of the entire culture. Where a dangerous cultural practice exists, any person or group may become its victim.

Yet there can be little doubt that prejudiced people believe that prejudiced cannot be directed against them or that it has no harmful effects on them. If they understood the consequences of their own attitudes and behaviour, they could at least question their own prejudices. This has not only been demonstrated logically, but also empirically, by direct questioning of prejudiced people. Even when aware of the action of prejudice on minority groups, they are not aware of the reaction of prejudice on themselves. Ignorance of the full consequences and repercussions of prejudice is thus a precondition or necessary cause—although not a sufficient explanation—of prejudice.

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**ART**

(Continued from Page 4)

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But, in general, Paz feels, when an art like painting or poetry confuses itself with music, it is because it aspires to the "ineffable or the unsayable." This is the case with abstract art, he feels. "I believe that all great art, in effect, says the unsayable, but with its own means and its own language."

Paz's concern for the state of painting in his country is important, especially now when the stirrings of new ideas are felt. I was reminded again and again that the revolution in Mexico occurred in 1910 and not two centuries ago, and the long transition and stabilization process is just getting underway. The hunger to be "modern" which one finds in any country only partially relieved of colonial status is obvious in Mexico City. The coldly functional architecture of new hotels and motels for example, is identical with the "modern" spirit of many a new Texas hotel and motel. It is the imitative modernism of the newly civilized and I've seen it in southern Italy, Sardinia, Spain, Portugal, Texas and Louisiana, and it exists everywhere where cultural have-nots exist.

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This eccentricity and naive, artless egoism in contemporary public art in Mexico has its background. The churriguresque church and convent decor in Mexico has a peculiar extremism alien to the original Spanish baroque it is supposed to be copying. In these churches, one finds entire walls choked with gilt carvings; no breach, no moment free for contemplation. Yet, in groupings of angels and madonnas, set out from the altar screen—blue-toned rosy faces, white and gold garments, blue-tipped fingers, and gold, gold, gold—there is a curious interior logic. All this intricate, excessive, bizarre "articulation" of a wall reached some kind of paradoxical esthetic completeness. It is, to use an overworked term, absolutely organic. This tradition, coupled with pre-Columbian traditions, feeds into the contemporary feeling and though it has its awful consequences, it also accounts for occasional esthetic perfection.

There is much room for fantasy in Mexico simply because no one cares enough to stifle it. As one architect remarked to me, we in Mexico have no democracy, but we have freedom. (Underneath, of course, there is a terribly somber, humorless realism. The most perfect expression of the axiom "form follows function" I've ever seen was a Mexican dagger: its handle was a realistic crouching skeleton holding in its fingers the phallic dagger blade.) But the man of imagination can flourish in Mexico because the moral climate is amorphous and the unexpected sifts easily through.

One of the most cultured men I met in Mexico was Luis Barragan who has created wonders with applied imagination. At fifty-six, Barragan is still lean, animated and full of self-critical humor. His talents are manifold and though he is known primarily as a town planner, he has cast his mind and skill in many other directions. His design for the lava-bed development of Pedregal is an inspired



Altar Screen  
Tepozotlan

Photograph by Jose Verde O.

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#### MUSIC

(Continued from Page 11)

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and still unfinished. Death then confirmed the decision.

During the nineteenth century the denial of religious authority in matters of fact, which began in rationalism, became a denial of God, an assertion of man's self-sufficiency. In the twentieth century it is man's self-sufficiency that is questioned, nihilism becoming existentialism and finding there no place to set its feet. The denial now turns against the authority of religion in matters of religion. Theology, recognizing its place in the fresh sphere of argument, seeks to reassert the authority independently of its merely procedural or ritualistic claims. Science expunges the mechanical formulation of materialism. Humanity, turned in upon itself by disaster, accepts and shares a new awareness of responsibility, necessary, however unproven. An era of revolution begins. So the Voice from the Thornbush speaks to Moses its disinterested, ironically ambiguous promise. And the singing voice of Aron reports the message in terms men like and therefore understand.

Schoenberg renders the whole gamut of religion, from direct inspiration to blood-sacrifice, and the commoner, more specious rituals are performed with fervor around the Golden Calf. Moses, who begins by hearing the voice of God, ends in doubt of word and man. The third act epilogue does not resolve the problem, for it ends in words more ambiguous than the doubt, the reversible statement of the promise. The ending of the opera, as it now stands, is the present place of man. The place is religious, for by every other word and action, even by the promise, man has been overwhelmed. The ending is tragic because it is not final. At the end as at the beginning the responsibility rests upon man. Moses, who doubts all else, cannot doubt himself, because he has spoken with God directly; and that, rather than the ambiguous promise, is the message of the epilogue. What Moses knows cannot yet be uttered; it must be formulated and tried. In that formulation the claim of doubt is no greater than the claim of faith. Having seen all fail, it is his responsibility to begin again.

Schoenberg had not set the Jews free of their burden. He had only confirmed that for them, surrogate for the human race, the burden must be the blessing and the promise.

Another interpretation, at a different level, will demonstrate by its equal validity how closely this condensed plot speaks for the actualities of human relationship. Whoever has read Camus' *The Rebel* will have recognized with what poetic inadequacy the last part of the book, a plea for theoretical moderation, answers to the first two-thirds, his summary of revolutionary nihilism. Yet if one equate the theoretical turns of nihilist philosophy, an effort by modern intellectual man to answer by philosophical theory the human need for justification, for a source of meaningful action, with the courses of action argumentatively validated by Aron, one may comprehend the destructive outcome of the twentieth century. Hegelian abstractions are offset against humanitarian rationalizations; the people (nationalistic) teeters precariously beside the people (free and democratic); power and generosity, exaltation and erotic frenzy, gold and lust, self-sacrifice and blood-sacrifice are all directed to a present satisfaction and the desire for immediate, phenomenological liberation. Against the diastolic expansions of these frantic urgencies, fiercely and as it seems so adequately reasoned, moderation cannot keep any secure footing. The alternative of Moses remains as fundamental as it has been throughout all Western belief—and as uncongenial and as tragic. The one breakthrough has been the Christian solution, tortured by two thousand years of Aronizing; and today we feel towards that solution as Orozco did when he painted on a wall at Dartmouth Christ Cutting Down His Cross. The great butt looms toward us as materially as our present knowledge of evil. The temporary belief that by explaining away religion you can get rid of it is as fallacious as current new belief that we should be better off if we could somehow rid ourselves of science. As a method of dealing with the problems presented by human existence religion is as necessary as biology and no more to be done away with than mathematics.

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Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjustors at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

✓(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

✓(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contempo-

rary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

### FURNITURE

Contemporary Furniture: Catalog available on a leading line of fine furniture featuring designs by MacDowell and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz. Sales representatives: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa Schiffer, Elenbank Designers, California Woven Fabrics, Robert Sailor's Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstering; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunnar Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, California.

(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(319a) Ceiling and Wall Fixtures: Complete line of contemporary ceiling and wall fixtures, residential and commercial, created by Denmark's leading architects and form designers. Materials featured are spun-metal with glass or teakwood. Also combinations of glass and teakwood, and other variations. Excellent choice of colors available in most fixtures. This exciting new line is of particular interest to architects and designers, and inquiries are invited. Nordic Imports, Inc., 7853 Seville Avenue, Huntington Park, Calif. Cable address: Nordicimp. Phone: LUDlow 7-2977.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 721½ North La Cienega Boulevard, Los Angeles, California.

(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664

Village Station, Los Angeles 24, California.

(183a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### STRUCTURAL MATERIALS

(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects. Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural, approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H, Stanton (Orange County), California.

(291a) Decorative Natural Stone: For residential and commercial appli-

cation. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone is most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design. The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive storefront remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

#### SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For

information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embossed. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

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(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 15, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 850 Beverly Boulevard, Los Angeles 48, California.

#### HEATER LIGHTS

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. Nutone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

#### LIGHTING EQUIPMENT

(985) Contemporary Fixtures: Catalog, data, good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination. Selected units merit specified for CSHouse 1950. Harry Citlin, 917 3rd Avenue, New York 22, New York.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(255a) Lighting Equipment: Sky-dome, basic Wasco top lighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

#### MISCELLANEOUS

(317a) Air Conditioning and Heating from one compact unit: Newly developed electronic Reverse-Cycle combination system, engineered for residential and commercial installation, provides warm filtered air for winter months and circulates cool, dry, filter-clean air during summer to assure year-around comfort in the home or office. Also complete line of air conditioners (completely electronic), no water . . . no fuel, and central heat pump systems. Vornado is leading manufacturer of comfort cooling appliances. Send for information and brochures: Sues, Young & Brown, Inc., 3636 South Bronson Avenue, Los Angeles 8, California. AXminster 3-5195. Exclusive distributor for Vornado.

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor to ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

#### SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Laboratories, 1529 North Cahuenga Boulevard, Hollywood 28, California.

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(328a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 18 and No. 20. For brochure write to G & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: STanley 7-1624.

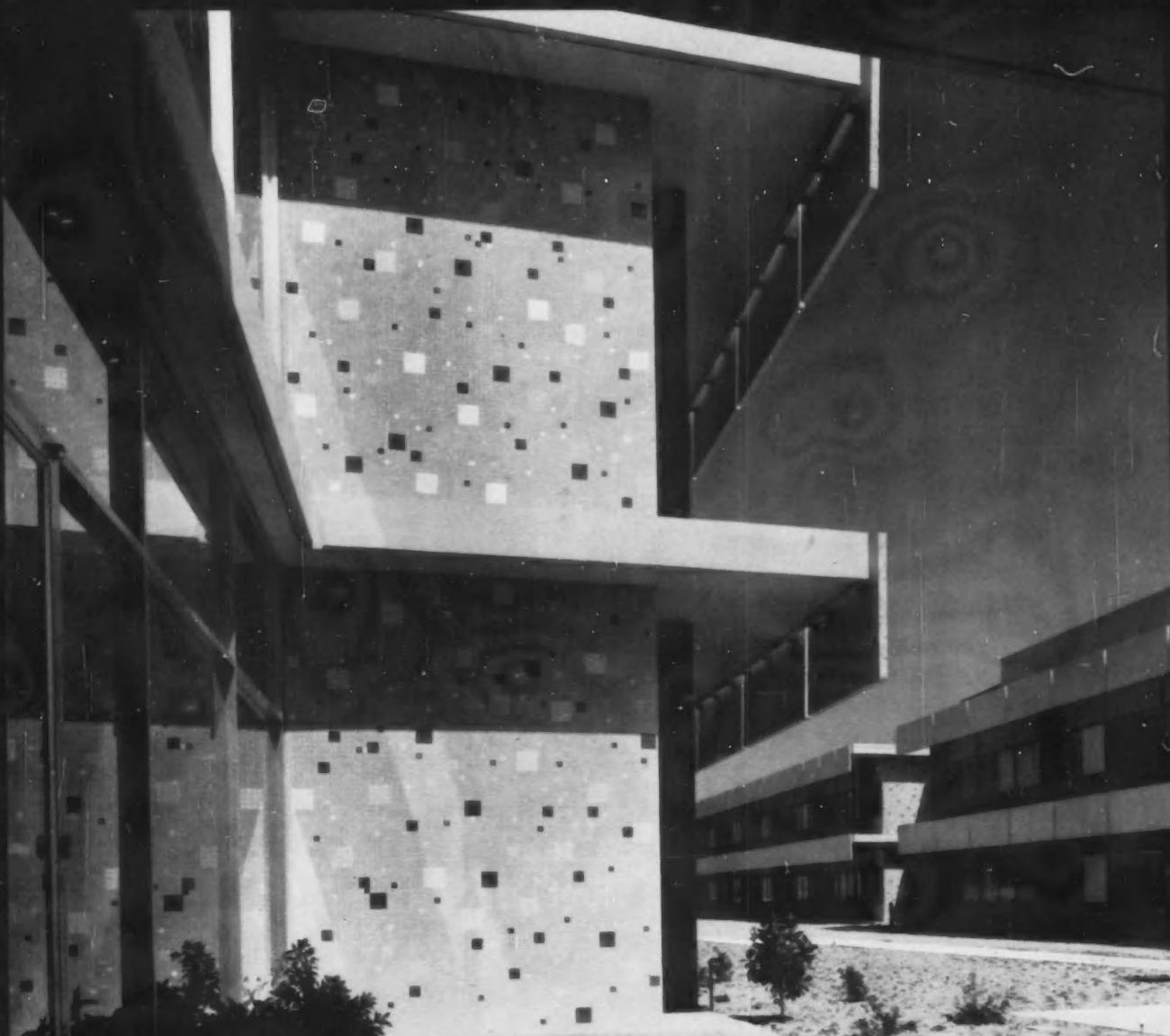
(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenstern, Dept. AA, 225 Fifth Ave., New York 10, New York.

(267a) Fireplace: Write for free folder and specifications of "Fire-hood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

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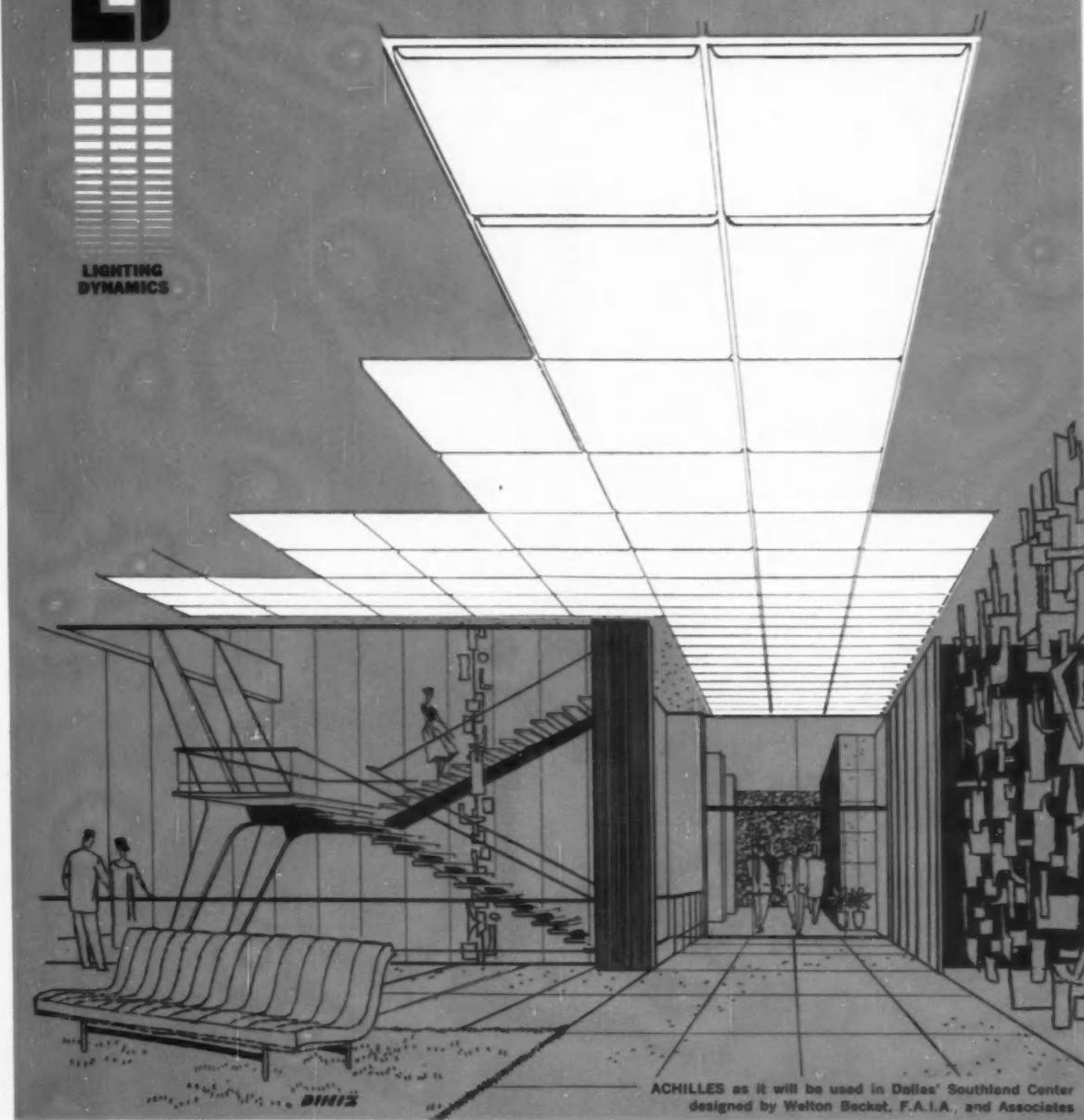
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